

If you only run for one Students' Union this year, make it this one



VICTOR
VARGAS

"Don't worry if your knowledge of the Students' Union is so low that you don't know the difference between CAC and the DIE Board—no one else outside the Students' Union knows what they are either. Just consider this a learning experience, and start braving the SU's convoluted excuse for a website."

If you're reading this article on Thursday, then you have only two weeks to hand in your executive nomination package and begin your quest for Students' Union power. Do yourself a favour and run: the best part of it is you don't even have to win to reap all the benefits.

First of all, without even winning the election, all your campaign expenses will be paid for. Yes, you too can have cheesy posters with your face plastered on them; you too can make speeches, get interviewed in the Gateway, and have an excuse to bust into unsuspecting lecture halls to declare how bloody awesome you are. Think of the name recognition, the after-parties in RATT, the opportunities for getting laid! And who knows: if you do manage to pull off a win, you can say hello to a host of SU benefits—and some awesome resumé filler.

Granted, this venture will require some forethought before you plunge in. While you don't need cash to run, you will need A) friends/cult followers to staff your tables and B) the GPA-crusher known as "time commitment." Odds are, you can guilt enough people into sitting at your

tables and distributing pamphlets telling of your genius.

But instead of dedicating hours to campaigning, let your student-bred powers of procrastination kick in. All you really need to do during election week is appear at the debate—which classes are cancelled for anyway. Other than that, you can run your whole campaign by making replies via laptop, pamphlets and friends.

Don't worry if your knowledge of the Students' Union is so low that you don't know the difference between CAC and the DIE Board—no one else outside the Students' Union knows what they are either. Just consider this a learning experience, and start braving the SU's convoluted excuse for a website.

It'll take time, and you will have to go through pages of executive minutes that will make you wonder how people so utterly stupid got into university, let alone elected, but you will quickly gain an understanding of the glorious empire you can inherit.

Even if you're the most corrupt candidate in SU history, your running will likely still help the democratic process. After all, outside of the Presidency and VP Student Life, all the

other races will be lucky to have two candidates. Victory by acclamation is becoming a problem with the executive spots and an even bigger problem with the councillor positions.

For democracy to work, we need there to be a choice between one charismatic moron who's afraid of change, and a sexy idiot who's attempting a paradigm shift into retard land.

And finally, if you genuinely don't want any power, consider running a joke candidate. It would be incredibly awesome for SAGA to run Lord Apathy, or for Journalists for Human Rights to run Jon Stewart—or even for Delta Kappa Epsilon to run Commander Douchebag. It's a really smart decision considering the joke candidates' campaigns are fully paid for by the SU as well, albeit with a smaller budget.

If you ever doubt this method, then just get a can of green paint for good luck, make a speech entitled "My Struggle against Race, Cowardice and Stupidity" and remember that on the island of the blind, the guy with one eye is king—and what could be blinder than the justice of student democracy?

Put the 'I' in I-Week



MEGAN
CLEAVELEY

school, don't worry—they're hardly your standard university lecture fodder. The topics cover everything from poverty to environmental issues to freedom and rights.

All these issues addressed look interesting on paper, which is a promising start. And there's no better way to learn about these issues than from experts who are passionate about the subject they're discussing—especially when they're willing to do so for free, just for the sake of education. But beyond that, the subjects touched on are important ones that don't get the exposure they need or deserve. Likely we could all stand to learn a little more about the various topics, and that goes double for myself.

It's difficult to find the motivation to sit down and learn about human rights, food security, or education. I've found it's much easier to watch the newest episode of *The OC* and put it off for another day. But this doesn't diminish the importance of any of the issues, and it definitely doesn't make them go away. Not only are they here to stay, but apathy has never helped a cause.

As a result, it's probably worthwhile to learn about the issues chosen for discussion this year. The more informed we are, the better we fight apathy and understand and empathize with others. While it may seem like ignorance is bliss, ignoring an issue doesn't help anyone. So I for one am going to educate myself, become informed and not use my ignorance as a cop out. There's no better place to take the time to learn and grow as a person than university, and we should all take advantage of everything it has to offer.

REVIEW COMMITTEE FOR THE DEAN OF THE FACULTY OF LAW

As you know, Professor David Percy's first term as Dean of the Faculty of Law will end on June 30, 2007; therefore, a Review Committee has been established in accordance with University regulations. Dean Percy has indicated that he intends to seek a second term in office.

At this point in its deliberations, the Review Committee is interested in your opinions about the state of the Faculty of Law under the leadership of the current Dean. The Committee believes it is critical that all faculty, staff and students in the Faculty of Law and other members of the community have the opportunity to convey their views to the Committee. All input must be signed; however, members of the community may ask the Provost to have their input circulated to the committee without attribution.

Specifically, the Committee is interested in the following:

- 1) Leadership** – ability to provide a vision and direction for the Faculty of Law and achieve the strategic goals of the Faculty;
- 2) Management** – fairness, balance and effectiveness in decision-making affecting the direction of the Faculty of Law; effectiveness at setting priorities and dealing with issues;
- 3) Personnel Management** – issues dealing with the recruitment and retention of staff, as well as the administration of all personnel within the Faculty of Law;
- 4) Contributions** – the contributions of the Dean within the Faculty of Law, the University, the Community (including alumni), and Professional Fields;
- 5) Development** – the success of the Faculty in achieving its goals with resources available and the effectiveness of the Dean in seeking outside funding through fund development and advancement activities;
- 6) Communications** – the effectiveness of both internal and external communications;
- 7) Other matters.**

If you wish to respond to the above issues, please forward your comments/advice no later than February 21, 2007 to my attention at the address below:

Carl G Amrhein
Provost and Vice-President (Academic) & Committee Chair
2-10 University Hall
Edmonton AB T6G 2J9 OR
E-Mail: provost@ualberta.ca

In addition, an open 'Public Forum' with the Dean will be held from 12:00 – 1:00 pm on Tuesday, March 6, 2007 in McLennan Ross Hall (231/237 Law Centre). At the Forum, the Dean will discuss his vision of the Faculty of Law for the next five years.

Your views are important to us and I encourage you to share your thoughts with the committee. Should you prefer to submit your comments to another member of the Committee, please feel free to do so. Please contact any member of the Dean Review Committee or myself for additional information.

Thank you for your assistance.

Carl G Amrhein
Provost and Vice-President (Academic) and Chair, Dean Review Committee

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The information during this consultation is collected under the authority of Section 18 and Section 32 of the Alberta Freedom of Information and Protection of Privacy Act (FOIPPA) for the purpose of the review of the Dean. Questions regarding the collection, use or disposal of this information should be addressed to the Office of the Provost and Vice-President (Academic), 2-10 University Hall, University of Alberta T6G 2J9; Telephone: (780) 492-3920.

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ANDREW RURAK

WERTHER'S A WILL, THERE'S A WAY If you don't hit up the Butterdome for some free candy today, you're a sucker.

The job fair has some sweet rewards



ELIZABETH
VAIL

"The Butterdome is going to be packed with employers seeking young people passionate about flipping burgers, changing bedpans, and signing contracts allowing sex-enhancing pharmaceuticals to be tested on them without fear of lawsuits and criminal prosecution."

From 10am-4pm on 1 February, the annual Summer Job Fair is going to be held in the Butterdome—and I for one am going to be there, strolling from booth to booth, hoping to come away with something meaningful. I'm not talking about a summer job though—hell no. I'm already getting paid \$9 an hour at a job that requires no customer service or manual labour, suckas! Why, then, I am going to the job fair? Candy.

You see, I have been blessed with ADD, so the benevolence of my regard must be earned. If you've managed to speak to me for a full three minutes and I remember the gist of your message, you have attained a level of eloquence that will grant you access to a number of advanced social circles. I consider my chemical imbalance to be my contribution to the world, in that people are forced to stretch their intellect to the limit if they wish to make me understand the most simple of concepts.

Unless, of course, there's an incentive

involved—and that's where the Job Fair comes in. The Butterdome is going to be packed with employers seeking young people passionate about flipping burgers, changing bedpans, and signing contracts allowing sex-enhancing pharmaceuticals to be tested on them without fear of lawsuits and criminal prosecution. Am I one of those people? I could be—for a price. And that price is sugar. Candy. *Les bonbons*. A hug wrapped in a layer of love and dipped in chocolate and nougat.

If the Leaky Pines Rest Home's booth is decorated with a bowl of mini-Twizzlers, then I can convincingly raise my eyebrows and smile in interest as they regale me with details about the subtle art of adult-diaper-changing. At least, for three minutes, after which I will grab a well-earned handful of sweets and depart.

Oh, you represent the Centre for Victims of Animal Assault? Why yes, I do have training in post-traumatic stress therapy, as long as those Tootsie

Rolls aren't just for show. If you're looking for summer volunteers for your Holy Moses Baptist Summer Camps, I will eat your snack-size Skittles, I will smile and nod, and I will wait a full five minutes before I reveal that I hate children and am Catholic, meaning that I'm fairly certain that you're going to Hell because you worship Jesus in a totally different way than I do.

This way, I can go from booth to booth, collecting goodies as I go. And not just goodies, but pens! And paper! If I time my fair-trolling just right, I can write my final exams with a Royal Alberta Museum of Medical Oddities pen, all without actually having to mop the floors in the Tumours That Resemble Former Prime Ministers wing.

It's Halloween for adults, as long as you can turn your brain off for short three-minute bursts. Of course, if you're actually looking for a job, and you're looking for advice from me, then you're pretty much fucked. But at least there'll be candy.

Do you hear the students sing?

'Cause I sure don't—and our campus is a stressful and unhappy place for it



CAT
MCDONALD

There are many parts of our university education that have become so ingrained in the process that, despite their obvious faults, have never been questioned. Students go about their daily business never understanding that there's a better way to do things—a way that many universities keep under wraps.

While the mental health of students is complex, there's no question that the demands of academics are a major source of stress. What is it about our university process that engenders such deep-set feelings of alienation in students? Is it the deadlines? The amazing amount of pressure that can ride on the outcome of a single exam or essay? The rising tuition costs?

I submit that while these factors are damaging to a student's psyche, none of them is the true reason why depression runs rampant among youth in academia. The real reason is something

so simple, so obvious, that many have overlooked it in their search for a happier university: there is a significant lack of spontaneous musical numbers in academia.

A quick look at the official Calendar will show that the University has no courses in dance-off mechanics or duets—the latter of which are arguably the hardest part of any musical.

There is a significant lack of spontaneous musical numbers in academia.

When was the last time you heard a student start up a fast-paced chorus in SUB about the stress of their impending exam season? The last time one of your professors looked poetically out the window while the piano began the first strains of a mournful ballad?

These things should be staples of any university experience. By the end of a proper musical number, everyone feels that they know exactly where they stand. Musicals usually have happy endings for a reason; the power of music lifts people's spirits, and helps make

sure that everything turns out all right in the end. If we harness the power of song (even those angry, aggressive rock solos that the villains get), we can bring more optimism and more hope to a youth culture that finds itself feeling increasingly hopeless and lost.

Sure, while the drums are crashing and the villainous professor is belting out the very exact standards by which your upcoming essays are to be marked, things will seem bleak. But aren't they bleak already? Isn't the thick, stunned silence from cowed students the bleakest sound on the planet? As we shuffle around silently in the corridors, hoping desperately for some way to let everyone around us know how tragically close to the edge we are, couldn't we benefit from a little song and dance? Wouldn't that last chorus of "My God, We're Screwed!" help us get those frustrations off our collective chests?

It took a long time to realize what was missing; it's been gone so long that no one seemed to notice anything was missing at all. But, now that we know, how can we not do everything in our power to ease our stress-worn hearts? So, everyone, let's take this whole academia thing once more from the top—with feeling.

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one of those block-rockin

Inside the spin cycle of club DJs

BY AMANADA ASH



DJing has become a great hobby and part-time job for University of Alberta law student Luke Morrison. He's come a long way since his junior high days, when making old-school mixtapes and using two tape players was all the rage, and spinning tracks for hall parties dubbed you as cool. But looking back now, Morrison can only ascribe his present status as a highly respected Edmonton DJ to his love for music.

"I've always been a music nut," Morrison laughs. "When I was growing up, my mom's sister would always have different albums, so there was always a constant stream of music in the house. I started buying all of those really cheesy Euro-dance compilations from HMV when they first started coming over in

the early '90s. I can't remember what the section was called—I think it was just called dance, when you go to the back of HMV in the dark corner—but yeah, I got into electronic music really early on."

According to Morrison, DJing is considered useful to some and not to others. When bigger names pass through the city, he's always interested to see which consider themselves to be along the lines of big musicians and which are in it just to play good party music. Morrison even admits that some people DJ simply because of the job's social aspect, which is code for getting laid and getting paid.

Becoming a DJ is just like becoming a musician, and if there's one tip Morrison can give to aspiring DJs—especially those who spin and mix house or techno—it's to be original.

"Music selection, above all else, is what makes a good DJ," Morrison explains. "If you want to make it beyond the generic club scene, you have to find something new and find a niche for yourself that no one else is doing. You have to find something that's not being done already."

W

alking into the club looking classy, you strut in time with the pumping beats and flashing lights. You sashay over to the bar, lean a bare arm on the counter and order a rum and coke, nodding your head to the music as you scope out the place for friends and prospective dance partners. Just then, "Smack That" miraculously emerges out of the previous Justin Timberlake tune. You scrunch up your face in disgust and proceed to engage in a superficial conversation with the homophobic welder from Fort McMurray standing beside you, all in order to avoid being asked to grind by the short-statured, libidinous collar-popper from across the way.

These are the typical series of events that many of us females have experienced in a club, and believe it or not, a DJ controlled each human activity performed during an evening like this. From the moment those sexy legs enter the club to the moment your sweat-drenched hair leaves, DJs master your every mood.

DJs tend to evoke thoughts of high-school dropouts who've chosen to spend their weekends playing "Cadillac Ranch" at weddings, but the reality is, no matter if you're playing a MSTRKRFT remix or "The Chicken Dance," there's still a certain amount of skill that goes into the art. Yes, that's right, the art. Many musicians tend to view DJing as simply a cop-out—as stealing other people's hard work only to screw around with it—but from personal experience, learning which songs to play in sequence, avoiding gaps in between them and making sure their beats match is a lot harder than it looks or sounds—even if you're just doing it for the sake of a house party.

Ryan Cornelius, aka DJ Spincycle, is the Edmonton representative for Urban Warner, and aside from organizing and promoting such shows as Billy Talent and Evanescence, Spincycle teaches DJ classes every Sunday from 6–8pm at Rum Jungle in West Edmonton Mall, also known as *the* place to meet skanky, 16-year-old girls or get stabbed in the heart. Curious about this world of electronic music-making, I decided to take some lessons to understand just what was involved in DJing, how much practice would be necessary to throw an awesome bash and what sort of mad skills a club DJ has that I already don't.

When I began the lessons, I quickly realized that vinyl wasn't the God of DJing. CD players with scratching capabilities, or CDJs, are the new black and mixers—the board filled with knobs and dials sitting between the two CD players—have a lot of buttons that I still don't have the slightest clue how to use. Rather than the traditional analog scratching of a vinyl, these players will read a CD and simulate scratching digitally with a faux turntable. Really, all of the equipment is like an instrument in itself. A song can be manipulated to no end, especially if you decide to mix it with another track, and needless to say, I was scared.

In order to DJ, you really need to know your music or at least have past experience playing an instrument. The first lesson is listening to two songs at once and determining which one had higher beats per minute (BPM in the DJ world). This is fairly easy to accomplish once you let your body bounce in time with the music (that's right, DJs don't dance to their own music just

to look suave) or if you've been subject to a metronome when you were a kid. However, training your ears to separate the two different songs—even if they're not playing at the same time—takes a bit of practice.

The next step is of learning how to fade tracks, adjust their tempos determine which should be played side-by-side. Just by using the cross-fader on the mixer—which is slid from right to left—and up-faders—one on each CD player—you can blend one song into another or mix tracks together. Changing the tempo of a song can slow things down for your audience if they're looking a bit tired, and

From the moment those sexy legs enter the club to the moment your sweat-drenched hair leaves, DJs master your every mood.

build things up again into a climax of techno glee. The mood of the empty Rum Jungle dance floor immediately fell into my power. I was addicted.

In addition to being able to control the pace of a dance floor, a DJ's mood can also affect the tone of a club depending on what sort of day he/she is having. Scratching is the ultimate indicator of a DJ's disposition. For the most part, scratching can be used to blend one song into another, either gradually or immediately. Baby scratching (little scratching motions on the CD player) can be performed at varying speeds, and as Spincycle described it, really fast baby scratches usually indicated your crush caught your





n' beats

eye, and one long scratch meant he was looking-up the girl behind you. Indeed, DJing seems to relay your emotions to hundreds of people. Perhaps it's the Facebook of music.

Stabbing is another scratch technique that's fun to use in the middle of a song, which is basically hearing the upwards scratch and not the downwards scratch. This is accomplished via coordinating upfader movements so you never hear the negative noise. This technique is fairly difficult to explain in words, but basically, making up your own beats and stabbing to them can give an pop, rock or raps songs a bit more of a techno feel and house music a little

**egs enter the club to the moment
es, DJs master your every mood.**

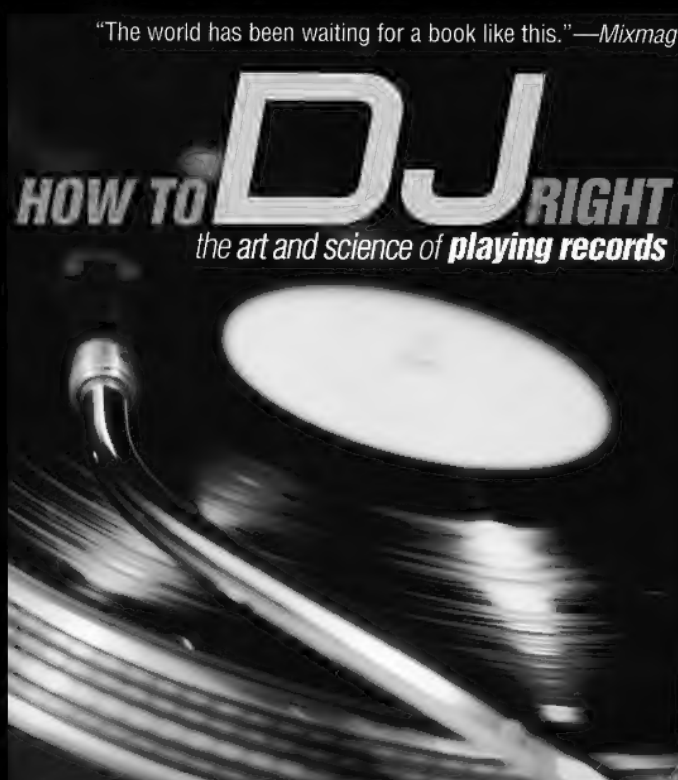
more depth.

Then comes the beat matching. According to Spincycle, beat matching is a skill that can't be taught. From my perspective, it's basically like the lubricant necessary for two separate songs to make sweet, sweet love to each other. No one likes out-of-synch sex, right? When one song is playing, you listen to it with one ear and concentrate on another song with the help of headphones on the other ear. You either speed up or slow down the second song so the BPM matches the first and then push it up so that the beats fall in line. Sounds easy? Well, it's not. This is where numerous hours fiddling with the tempo of every single

song in your library comes in.

Rum Jungle isn't the most pleasant place to learn how to DJ, mainly because much of the building is under construction and it smells like stale beer, but the classes themselves piqued my interest enough to pursue further DJing techniques and even shop around for my own equipment. DJing seems to be one of those hobbies that people don't dive into unless they're exposed to the culture surrounding it. Before the classes, I never knew that DJs got their names from when they "fucked up" in front of a crowd, or that a DJ's goal should be to please the people, not listen to their favourite songs all night. Of course, a DJ has the final say in what's going to be pumped out of the loudspeakers, so playing a decent mixture of music brushed with your signature style of scratching or fading is important if you want to be distinguished from the run-of-the-mill spinners.

Delving into the electronic world really makes you appreciate the blips and bleeps of house music. So the next time you courageously chat up a member of the opposite sex or feel the urge to drag your friends onto the dance floor, stop and think whether it's really the alcohol talking. Chances are, it's the DJ's invisible hand that's given you a little nudge forward. Good DJs like this are in demand nowadays—especially females—so if you can mix your world-class musical knowledge with some quick hands and a flirty smile, you'll wow your friends at the next party, pick up a mate while you're at it and maybe even make it into a night club where you'd earn enough cash to put Akon to shame.



How To DJ Right: The Art and Science of Playing Records
Written by Frank Broughton and Bill Brewster
Published by Grove Press

Whether you're a do-it-yourself DJ or a professionally trained spinner, *How to DJ Right* dishes out 283 pages of handy tips coming from some of the world's greatest dance-floor authorities. The book covers everything from shopping for music to getting paid, even going as far as to

tell you to "fuck up" and make a mix that sounds like a cat getting hit by an oncoming semi. Big names such as Boy George, the Chemical Brothers and David Morales announce their secrets to you in bold writing and easy-to-follow steps that even your grandmother could keep up with. The book guides you through the messy, complicated steps of beat-matching songs, going so far as to provide visual aids of what the beats should "look" like, and supplies some models of what a successfully paced night should resemble. The authors deliver the entire world of DJing in *How To DJ Right*, but if there's one analogy out of the whole book that you should remember, it's as follows: "Like sex, you should make your music as exciting and varied as possible (at least you should if you want to keep getting laid). Get in a steady groove, then change positions, try something else, have a smoke, and do it all again."



Amanda "DJ Short Stack" Ash pumps up the volume trying her hand at the turntables

PHOTOS BY LIZ DURDEN

A limb-saving residency

Catherine Bush, this term's Writer-In-Residence, discusses how neglecting to tell stories is like amputating perfectly good appendages

LACINA DESJARLAIS
Arts & Entertainment Staff

Raise your hand if you've ever met a real-life, honest-to-goodness famous writer before. I'm willing to bet that the number of people who say yes couldn't fill a city bus. And if you said no, well then you should stop believing that most writers are cranky, bathrobe-wearing recluses and take advantage of the University of Alberta's Writer-in-Residence program.

Now in its 31st year, the program has been bringing students and staff at the University some of the world's most promising writers. Last semester saw author Camilla Gibb installed as the Writer-in-Residence; however, this semester brings change to the program format and a fresh new face to the position. For the first time since its inception, two writers are sharing the position, the second author being Catherine Bush.

Bush is a talented writer whose literary works span the worlds of both fiction and non-fiction. She's the author of three books, *Minus Time*, *The Rules of Engagement* and *Claire's Head*, all of which have either won literary awards or were shortlisted for major prizes.

Tom Wharton, Writer-in-Residence chair of the program and former U of A Writer-in-Residence himself, says that choosing Bush was a no-brainer for the selection committee.

"[The Writer in Residence committee] had read her work and really liked it a lot," Wharton says. "She's a well known and respected fiction writer within Canada, which made her a good choice."

But despite all of the hype surrounding her and her work, on the phone Catherine Bush sounds humble and friendly. And, while she may well have been wearing her bathrobe, nothing in her voice implies that she's even a little bit cranky.

"One of the great things about the position is that you get to go to parts of the country that you may not have

been to before, so it's a chance to get to know a whole new part of the world as well as new people," Bush says. "I get to meet writers who live here and get exposed to their work and meet the community of writers. In that way, I get a real sense of the place."

"Storytelling is a fundamental human activity. It's meaningful to us as people in a very deep way; it's something that we should take seriously and that we should develop and let flourish."

CATHERINE BUSH

Bush says that while she has no definite plans to write about Edmonton yet, her experiences here could become the inspiration for her next work. But beyond a simple change of scenery, her new position offers her the chance to interact with a number of different people on an intellectual level.

"Most people write to engage with readers, and being a Writer-in-Residence is a way of engaging not only with readers but with other people who love to write," Bush says. "It presents an opportunity to have a dialogue about writing and stories and why storytelling is meaningful in our lives."

Despite all of the benefits and opportunities the Writer-in-Residence brings to the University and to the community, the program continues to lose funding. Bush, who's passionate about the program, believes that it's crucial to developing new talent and opening doors of opportunity for promising new writers.

record, *Underground Boogie*—have a special place in their heart for B-movies. They claim that the aforementioned *Underground* of their album's world is filled with "brain-eating zombie girlfriends, schoolboy mass murderers and light S&M footwear fetishists."

Cassidy Lee and the Shooting Spree

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Cassidy Lee and the Shooting Spree clearly knows how to rhyme. But do they know how to rock? Venture to the 'Track Tuesday night to see if this Shooting Spree massacres the audience



JOSH NAULT

ONCE UPON A TIME ... During her stay, Catherine Bush hopes to inspire both writers and readers to share their stories.

"Storytelling is a fundamental human activity. It's meaningful to us as people in a very deep way; it's something that we should take seriously and that we should develop and let flourish," Bush says.

"We need to do everything we can to give people opportunities to tell their stories," Bush continues. "It allows us to think more deeply about who we are as human beings, on all sorts of levels. It's like chopping off a limb if we lose

access to that part of ourselves."

While there may something to be said about the power of storytelling, there's also something to be said for the power of an appointment. The Writer-in-Residence keeps office hours during which appointments can be made to talk with them, and Bush seems to be enthusiastic about meeting with developing writers, and offering them constructive feedback. She also has a wealth of experience to

offer along with some wise advice.

"Above all, write because you love it," says Bush with a hint of emotion in her voice. "That's the primary reason for doing it. Writing is about thinking about the world and people through storytelling and using your imagination. Also, be prepared to do a lot of hard work; it's a great achievement to get a draft of something done, but the real work begins once you start revising it."

SOCIAL INTERCOURSE

Raygun Cowboys

With Betty Machete
Friday, 2 February at 8pm
Victory Lounge
\$8 at door

The world of rock needs more stand-up bassists. Particularly stand-up bassists who dress in Batman garb and pluck the steel on a yellow and black striped, furry stand-up bass. Yes, furry. Along with their propensity for superheroes and hairy instruments, the guys in Edmonton's own psychobilly group Raygun Cowboys—who are touring in support of their newest

or if they only truly hit a few innocent bystanders. The Edmonton alt-rock group occasionally waxes philosophical on their blog, struggling with burning questions of morality, hedonism and the search for the self, like their recent proposition that asked, "As a man, would you rather have sex with a chick with a dick, or a man with a vagina?" Kant would be proud.

Illfit Outfit

With End Credits
Saturday, 3 February at 8pm
Powerplant
\$8 door, or advance at SU Info Booths and Powerplant

Very rarely would anyone ever answer a cellphone at the U of A on a Friday saying, "Yeah, we're here 'illin at the 'Plant." It's

usually more like, "Yeah, we're just walking past the 'Plant right now." However, with the right posse, or "outfit" of homeboys, say, even the lackluster Powerplant could potentially be made into a chill joint. Well, my friends, that night could be upon us. The Outfit will be onstage at the 'Plant this Saturday, bringing some 'illin to fans of the Edmonton based pop-rock group, and bringing some green to an 'illin building that serves red ink more days a week than beer.

Partition

Directed by Vic Sarin
Starring Kristin Kreuk, Neve Campbell and Jimmy Mistry
Princess Theatre
Opening February 2nd

Set during the post-World War II strife

over the separation of India and Pakistan, *Partition* tells the tale of a Sikh soldier from the British Indian army and a young Muslim girl who fall in love. At the centre of two colliding worlds, significant political and cultural obstacles need to be overcome in order to keep their love. The tale is somewhat akin to the Disney classic *Aladdin*, but it unfortunately lacks exciting elements like flying carpets, genies and Gilbert Gottfried voiceovers. *Smallville* heroine and avid Neutrogena spokeswoman Kristin Kreuk stars, proving that intense, long-lasting ideological disputes can arise between nations who have the secret to eliminating acne with a smooth deep pore cleansing mask, and those who simply wash with water.

JOHN KMECH
Love me two times, baby



Desiderata desire music, Ikea

Desiderata

With Red Hot Daggers, Atrophy Manuscript, Hills Like White Elephants, Eisenhower and Eamon McGrath
Friday, 2 February at 8pm
Riverdale Hall

ASIA SZKUDLAREK
Arts & Entertainment Writer

Desiderata has exquisite taste in home décor, if the Ikea showroom we sat in was any indication. Accented with splashes of black and white, the space was large but cozy, its walls adorned with sepia photographs of tree-lined French canals. In the centre stood two brown leather ottomans—I sat on one these, cross-legged, facing Jerome, Blair and Laine, who had all settled on a white wrap-around couch that had been partly decked out in faux-fur throw blankets.

The band—an experimental rock trio with a ska/rage vibe—has a brief but rich history. While their hometown of Fort McMurray isn't exactly small-town Alberta, it does little to inspire images of a thriving music scene and band success stories. Yet delving deeper into Desiderata's collection of adventures uncovers exactly that.

The band was born in the summer of 2003 at a show headlining bands like Fractal Pattern, Choke and Change Methodical.

"Blair and I didn't meet Laine until mid-high school," begins percussionist Jerome Tovillo. "We were all in a jazz all-star thing at Keyano College. I asked Laine if he wanted to jam and he was a little hesitant about it. Later, Blair and I saw him at a show and we clicked really well."

Tovillo is interrupted by a loud customer service call. A toddler wanders into the room, followed by its mother. "Look at this lamp," she says, turning to her husband. They're obviously unaware of the interview going on beside them. It's a late Sunday afternoon at Ikea, and the air smells of Swedish meatballs and Dame Torte.

Desiderata got their moniker from a poem of the same title. Translated as "that which is to be desired," Blair Drover, guitarist and vocalist, describes the choice of moniker as coincidental.

"We had numerous names that were really horrible cliché punk names," Drover says. "We saw the poem on Jerome's wall and it stuck."

With a few Alberta shows under their belt, Desiderata travelled to Vancouver last May in order to record their first full-length album, *We Are Not Convinced There Has Been Any Improvement*.

Studio time proved to be expensive.

"We picked up thousands of dollars in bottles from different places in Fort Mac," said Laine Cherkewick, Desiderata's bassist. "We recorded with Jesse Gander at Hive Studios. All of our idols recorded there. It was a beautiful place."

"We were intimidated by him at first," Drover says about working with Gander, whose lengthy list of production credentials includes bands like Hot Hot Heat, The Red Light Sting and his own band, Ghost House. "He turned out to be the nicest guy I've ever met in the business."

Edmonton is quickly becoming ground zero for thrusting new sounds into the spotlight. One might imagine the scene as cutthroat, with bands aggressively scrambling over each other to climb to the top. While this might have been true a few years ago, Cherkewick maintains that everyone has been supportive and open-armed.

"I guess bands were really spiteful before, but now, they're all collaborating and jamming," he says.

"We never set out to make money or to turn this into a career," Drover reflects. "As much as we love music, we also realized that we have to have day jobs too. But we've started to get past that garage band mentality."

"Music is an art, definitely, first and foremost. But as a commodity—if you can make a living off what you're doing, doing what you love then go for it."

some have hailed Leonard Cohen as the most important musical poet of our generation. None, however, can match the lyrical masterwork that is Chingy's new album, *Hoodstar*.

Take this passage from "Dem Jeans," for example: "How da how da hell did you get all of that in dem jeans? / Cuz your waist so little and your ass it like wo." Or the simple, cosmopolitan chorus of "Brand New Kicks," which runs: "I've got some brand new kicks / To match my new outfit." Clearly, the ironic nature of Chingy's work calls to account the excess and sexism of our postmodern world.

The brilliance of Chingy, born Howard Bailey Jr, lies in his masterful reworking of the English language, in a way not seen since Joyce. With the epic refrain "Ass N Da Aurr," *Hoodstar* pushes to new heights the radiance of 2003 hits "Right Thurr" and "Holidae In." Not simply a rapper, Chingy pushes the boundaries of both art and good taste. To paraphrase Mr Bailey, it's time to put ur ass n da aurr, and wav it round like u jus don curr.

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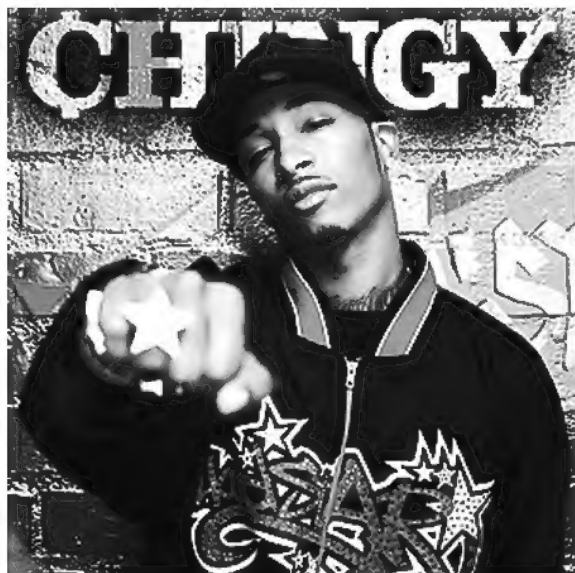
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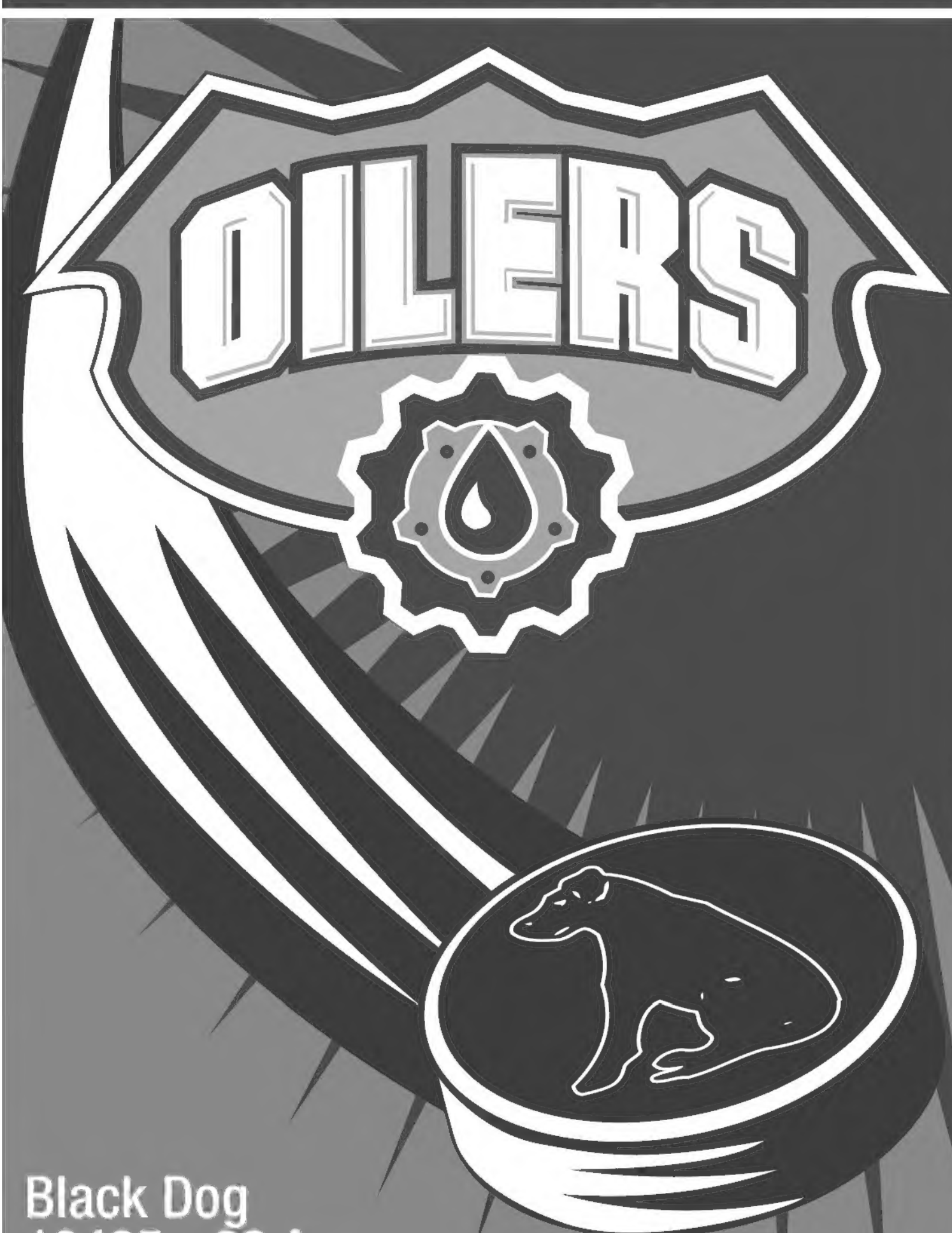
Chingy

Hoodstar
Capitol Records
www.chingy.com

MATT FREHNER
Editor-in-Chief

Musical genius, it has been argued, is rare and fleeting. According to Kierkegaard and Goethe, Mozart's *Don Giovanni* was the pinnacle of artistic achievement at the time. In modern Canada,

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Music And Lyrics opens in theaters on 14 February.

Every Five Minutes counts

Barry Westerlund's new album is what gets him out of bed in the morning

Barry Westerlund CD Release

With Karla Anderson and Nathan Carroll
Friday, 2 February at 9pm
Sidetrack Café

BRYAN SAUNDERS
Arts & Entertainment Writer

Since the Doomsday clock is just minutes away from midnight, time is even more precious. While some might panic and waste their last few moments on Earth distraught and unhappy, others, like local singer-songwriter Barry Westerlund, look ahead optimistically.

"Time is a gift. Definitely. Everyday is a gift," Westerlund says. "You don't have any guarantees. Every morning [that] you wake up, and you start [your] day, no matter what you're doing, it's a gift. And to be able to play music along with that, even more so. It makes life a lot more fun. It's worth getting up in the morning for."

For the past little while, Westerlund had been getting up in the morning to work on his latest CD, entitled *Every Five Minutes*, which is a masterfully recorded compilation of songs with honest, emotionally driven lyrics. The tracks jump through all eras of musical history: from rock to country to blues to everything else under the sun.

Upon hearing Barry's music, one wastes no time in asking how the man behind the guitar got his musical start. And Barry wastes no time in obliging.

"I've always had a guitar around," Westerlund explains. "My dad was musical; my mother was as well. But my musical pursuits weren't really encouraged. My older brother was probably the biggest influence on me, as far as pursuing music. He was a big encourager, as well as my best friend."

Living in small-town Alberta for most



of his life, Westerlund moved out on his own at 17 and came to Edmonton. That was in '86.

"That move affected my music in the foundations. It gave me a foundation in myself, because at the time I was here on my own, I was here to graduate, to finish high school, and basically conquer the world," Westerlund relates. "And I found out quickly that you can't conquer planets unless you have a job, and I've basically adopted a very solid work ethic out of that. It's given me a very simple, very direct approach to my music."

According to Westerlund, there often comes times when re-evaluating one's aspirations is the best course of

action one can take.

"[When] I recorded the album it was a time in my life where I was redefining my goals," Westerlund says. "So 'Every Five Minutes' is a song about sitting there and re-analyzing what's going on in your life, in the world, what's happening at that point and what you're going to do from that point on."

And what is he going to do from this point on?

"I think collaborations are the next step," Westerlund says. "I've played a lot on my own, and I've enjoyed it. There's a lot of comfort there. But I think to challenge myself I have to get involved with other artists and see what we can come up with as well."

Better than Microsoft Paint

Okami

Playstation 2
Developed by Clover
Published by Capcom
ESRB T for Teen
On Sale Now

REID BUCKMASTER
Arts & Entertainment Writer

Face it: the Playstation 2 is dead and buried. Ok, well, maybe not entirely, but the PS2 has definitely entered its swan song era—which is the greatest part of any ending. Because Sony wants us to remember how much we loved their first far-and-away success story in gaming, the PS2 is having some of its most memorable titles see it out. If only one title could do the honours, I'd want it to be *Okami*.

At the beginning of *Okami*, you'll learn how to play as a Goddess wolf and you'll also find out that 100 years ago, you were implicated in a battle against a meanie named Orochi that had shattered the peace in Nippon. Orochi was defeated, your presence was no longer needed and you became little more than legend. As usual in these sorts of things, the bad-guy-from-before has returned and is looking to see through what he started last time he popped up: to encompass all of Nippon in his evil energy. Not wanting to miss your cue, you are reanimated, as your spirit has been preserved in the form of a wolf statue.



Okami, at the core, is very similar to the *Legend of Zelda* series. This means that the majority of the time you spend in *Okami*'s universe you'll be interacting with hundreds of characters, exploring massive amounts of terrain and performing tasks ranging from helping with the gardening to saving the entire island. The result of all this business is a very layered game.

But the absolute stand-out aspect of this title is its visuals. Everything is designed to look like a Japanese watercolour. The bright colours outlined thick with black "paint" make the game look like a living canvas, and make it seem that much more like you're playing through the Japanese legend. The main drive of *Okami* is to bring life back to a deadened land and this artistic style is the fit for the job.

The developers use this painted backdrop to their advantage. By holding down R1, the world is drained of colour and only the black lines of the painting will remain. A brush will

swoop in from off screen, and by holding down the X button and gliding the brush around with the analogues, you'll be able to grow trees, slice enemies in half, paint bombs into existence, conjure up lily pads to jump on and bridges to cross—any number of things.

Every angle of this title has been treated with the utmost in terms of polish and respect. Characters exist plausibly in the game world, and they exist in relation to each other and you. The trees and flowers in any given area can be altered and will change throughout the course of the game. Animals can be fed and befriended. The gameplay is fun, and the puzzles are tough but satisfying. Having a run through the countryside is an experience in itself just to hear the fluted orchestral soundtrack.

Okami is humble and beautiful. If any title could make the claim that video games can be regarded as art, this one is it. Clover has a classic on its hands, no bones about it.

Translating different cultures into the language of art

Visual Thinking

Runs Jan 28 until Feb 27
The Alberta Gallery of Art

PAUL BLINOV
Arts & Entertainment Staff

The lines dividing drawing, photography, sculpting and painting are blurring together in *Visual Thinking*, a new exhibit showcasing the artistic inklings of some of the University of Alberta's very own graduate students. The presented work spans a dazzling variety of styles, yet, as curators Helen Gerritzen and Joan Greer explain, it's all united under the common theme of the artistic process.

"The grad students come from a number of different disciplines ... some of them are in sculpture, some of them are in drawing, some are into print-making, and yet all of them in some way use drawings or work related to drawings," explains Gerritzen, who is also a U of A sessional instructor. "We were looking for [the student's] process, or the way they were trying to work out their ideas, their approaches to their techniques or processes."

Each graduate student's individual take on the challenge produced a curious and varying end result. A collection of pictures of young piglets sketched on actual sausage casings are displayed



LIZ DURDEN

NOT YOUR AVERAGE SCRIBBLE Sketches like these—along with other artistic works from U of A students—are on display at The Alberta Gallery of Art.

behind glass. Elsewhere in the gallery, large digital prints that playfully toy with light and shadows hang beside a series of textured paintings dealing with our damaged environment. There's even a picture that was created by using tools normally designated for sculpting and imprinting designs. Yet despite all of this diversity, many pieces display a similar theme: one's sense of the world, or one's place in it.

"It often happens with graduate

students: they come from all over and they use their work as a way to fit in," says Gerritzen, echoing the sentiments present in the works. "[Grad student] Yan Geng is from China and the drawings he did are from his high-rise apartment from Edmonton. I get a feeling he's using these drawings in order to find a sense of place for somebody who's from out of the country."

According to Gerritzen, the exhibit will help grad students take away more

than just a feeling of place.

"The way [each artist] visualizes something may be quite different [from another's]," Greer states. "That [visualization] then will inform how the person who's next to him in the studio, who's from a completely different place, will start to look through his own eyes at things."

The emerging cycle of art inspiring art seems to be expanding on the concept of what it can be, even for the art-

ists themselves. And, unified under the concept of visual thinking, Gerritzen sees it as an evolution of artwork.

"The very traditional art, with pen, ink and pencil will [always] be a precious and crucial part of an artist's process, but a lot of people are using new technology, because they still see it as visual thinking," Gerritzen says. "I love the title, because you can't peg it into anything. It doesn't say a drawing has to be this, or this or this."

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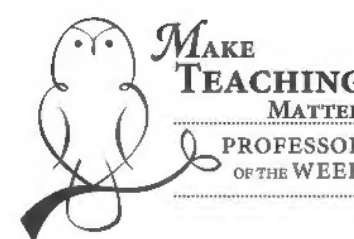
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Best friends to be honoured by Bears

“Tyson and I, we feed off each other. He’s one of the hardest working guys on the team and to be around that environment spawns new development on yourself.”

SCOTT GORDON

PAUL OWEN
Sports Editor

Tyson Jones can feed Scott Gordon passes in the post all day long, but it isn’t until the roommates head home that food becomes an issue. Saturday night, the Golden Bears basketball team will bid farewell to the two captains and close friends in their final regular season home game against Victoria.

“It’s been—I wouldn’t say it’s an honour because he’s my best friend and I’m not allowed to say nice things that like—but I’m still happy to play on his team, even though I think he’s a schmuck,” Jones says of Gordon.

The two joined the Golden Bears five years ago out from vastly different situations: Jones was a promising guard out of Winnipeg who was looking for a strong academic program and whose coach called Alberta head coach Don Horwood to ask him to take a look.

“I think [Tyson] and his parents had narrowed down his choices and they really wanted a very good academic school, more than a basketball school,” Horwood says.

Gordon was a walk-on from Langley whose mother, then-U of A athletic director Kim Gordon, approached head coach Don Horwood about letting Scott try out.

“I hadn’t heard of [Scott], and I usually have a pretty good ear to the pipeline in BC and I thought, ‘Well, he can’t be that good if I haven’t heard of him,’” Horwood admits.

While both rookies struggled at times to find significant minutes on a team coming off a National Championship in 2001/02, the two would grow up together on the Bears, pushing each other’s development.

“Tyson and I, we feed off each other. He’s one of the hardest working guys on the team and to be around that environment spawns new development on yourself,” Gordon says.

“[Scott]’s a measuring stick for what we have to do to better ourselves,” Jones adds.

“He’s not exactly one for the words who’ll give you a motivational speech and get you pumped up, but you know that every night he’s going to bring that consistent effort, and that’s something that all the guys on our team should take [as a lesson]: to always bring that high intensity level that he does.”

As they progressed in their skills, Gordon found himself thrust into the spotlight at the end of the 2003/04 season when all-Canadian Phil Sudol went down with a knee injury in the first round of the playoffs.

“I knew that I could bank on Sudol to be there; that he would draw a lot of attention, and that would leave me wide open,” says Gordon, who averaged 11.2 points and 6.3 rebounds

in six playoff starts. “When he went down, someone had to take on that role of being double-teamed and I wanted that bad, so there was all the drive and the fire in the world to get me going in the right direction, and it was just hard work that got me there.”

“A good player will rise to the occasion and [when Sudol got hurt, Scott] had to get better and he did get better,” Horwood adds.

While Gordon became a focal point in the offence as he progressed, Jones often went the other way, battling injuries and stepping aside to let talent scorers like Dean Whalen, Alex Steele and CG Morrison take more active roles. He was also asked to play out of position at point guard during the 2005/06 season.

“The addition of CG and Alex Steele has been tremendous for our team because they can score,” Jones says. “It’s less of a burden on me; I can create for others, create for the post players, focus on leading the team, running the plays, playing better defence, rebounding and we can play more of a team game.”

“He sacrificed to a certain extent—he’s not a natural point guard—and he did whatever he had to do for the team. If it was point guard, fine; if it was guard a post, fine,” Horwood adds.

As big as Gordon’s game is on the court, it’s his work ethic off it that makes him stand out; he’s a quiet, lead-by-example player whose hard work is lauded by coaches and teammates, encouraging the latter to match his intensity.

“Lots of people view leadership as yelling and screaming and getting after guys to work hard; Scott doesn’t do that. He just works hard and it embarrasses his teammates when they don’t [do the same],” Horwood says.

Jones, in contrast, will talk to just about anyone in almost any situation, and will often interrupt a post-game conversation or interview, usually to crack a joke.

“A lot of the guys really look up to Tyson [for his] work ethic and his attitude, so he’s an important part of trying to get everyone on the same page and, when guys are

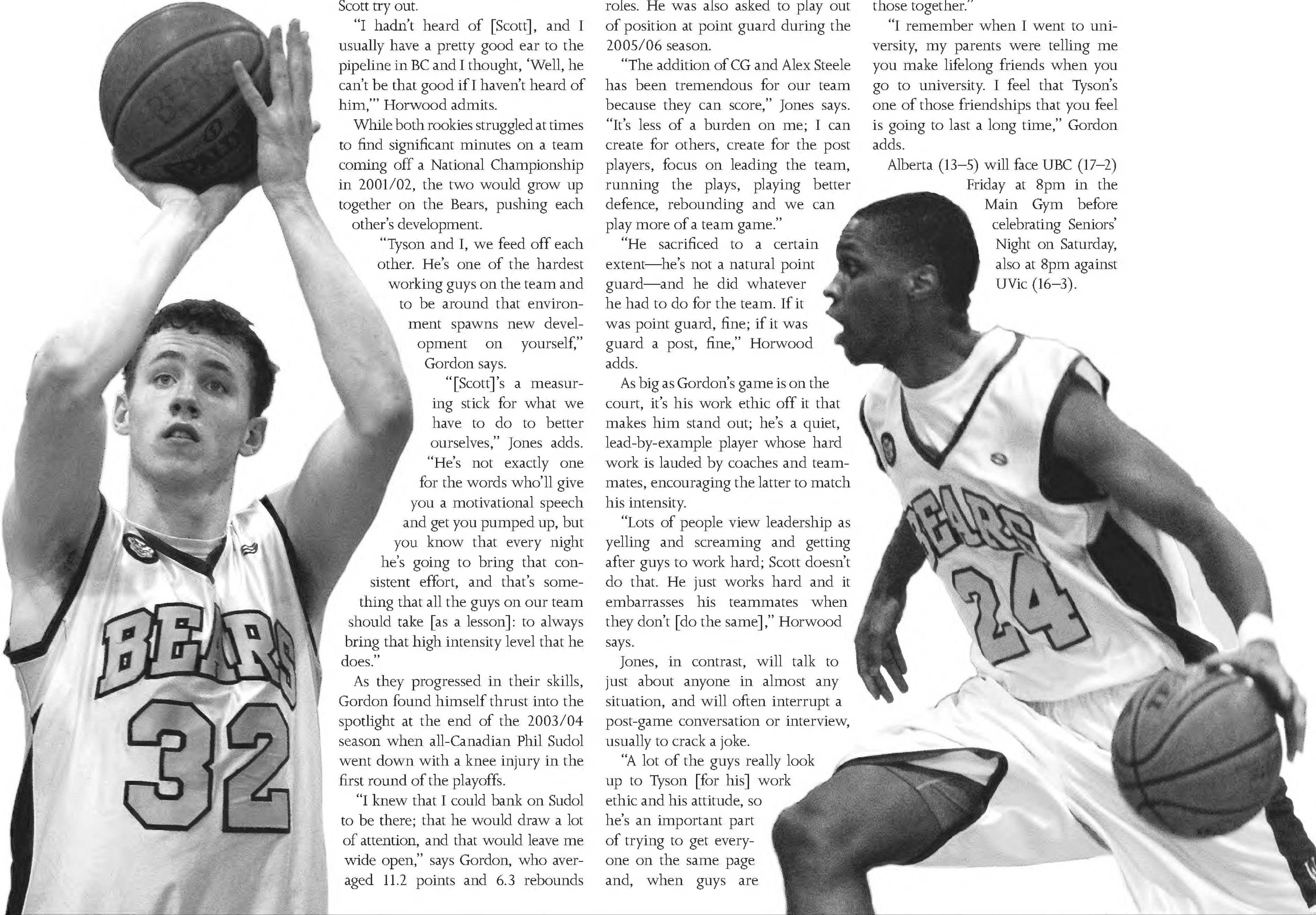
slacking off, giving them a kick in the ass; they take to him for that,” Gordon explains.

As the pair’s CIS careers wind down, both reflected that their relationship has been one of the best things to come out of their time as Golden Bears.

“There’s no other person I’d rather spend [the seniors’ farewell] with,” Jones says. “We’ve been through the ups and downs in our five years here: when we go through a bad loss, we’re the guys after the game spending time with each other, and when we’ve had the big wins—like Canada West Championships—we’ve celebrated those together.”

“I remember when I went to university, my parents were telling me you make lifelong friends when you go to university. I feel that Tyson’s one of those friendships that you feel is going to last a long time,” Gordon adds.

Alberta (13–5) will face UBC (17–2) Friday at 8pm in the Main Gym before celebrating Seniors’ Night on Saturday, also at 8pm against UVic (16–3).



PHOTOS: PETE YEE

Scott Gordon

6’7”, 225 pounds
3/6/1984
Fourth-year Business student
Brookwood Secondary
Langley, British Columbia

Year	GP	MPG	RPG	APG	BPG	SPG	PPG
2002/03	10	7.0	1.5	0.0	0.3	0.1	0.9
2003/04	19	12.0	3.4	0.7	0.2	0.1	3.2
2004/05	16	24.6	4.0	0.6	0.7	0.5	11.8
2005/06	20	29.4	5.9	1.4	0.4	1.1	14.0
2006/07	18	30.6	4.8	1.7	0.7	0.9	14.7
Career	83	22.1	4.2	1.0	0.5	0.6	9.7

Year	GP	MPG	RPG	APG	BPG	SPG	PPG
2002/03	13	11.0	1.5	0.5	0.2	0.5	2.1
2003/04	20	17.4	2.4	1.6	0.6	0.9	4.9
2004/05	18	16.9	1.2	1.2	0.1	1.2	2.8
2005/06	20	24.4	2.9	3.4	0.7	1.5	5.8
2006/07	12	23.1	3.4	2.7	0.5	1.8	5.8
Career	83	18.8	2.5	2.0	0.4	1.2	4.3

Tyson Jones

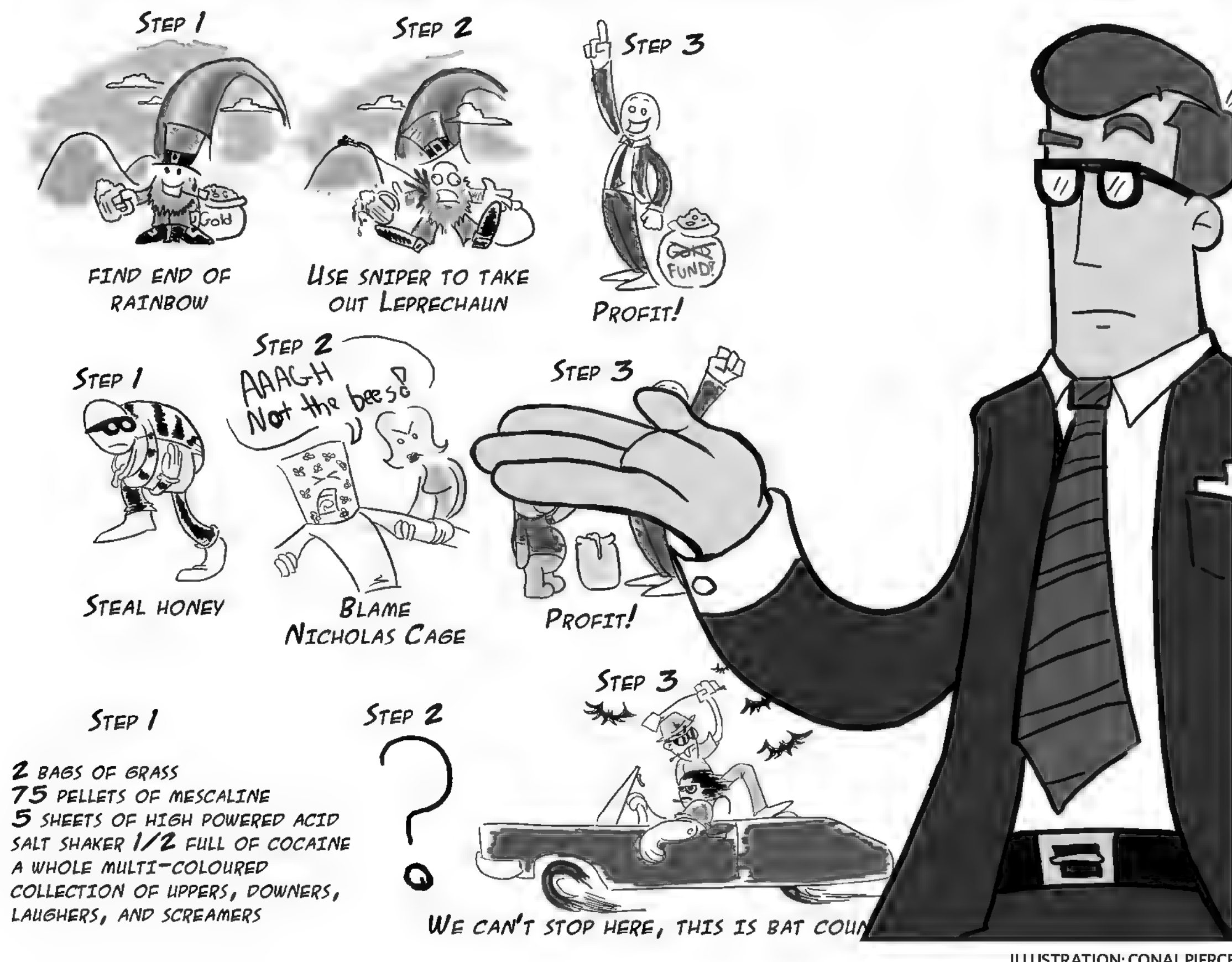
6’4”, 205 pounds
9/13/1984
Fourth-year Arts student
Oak Park High School
Winnipeg, Manitoba

THE GATEWAY

volume XCVII number 31 ♦ the official student newspaper at the university of alberta ♦ www.gateway.ualberta.ca ♦ thursday, 1 february, 2007

SU Access Fund no longer saving for a rainy day

PLANS FOR INCREASING ACCESS FUND



SCOTT LILWALL
Deputy News Editor

Students' Council voted last week in favour of a major change to a financial reserve in hope of easing the burden for students suffering economic hardship.

Omer Yusuf, Vice-President (Student Life), proposed a motion to eliminate the investment requirement from the Access Fund, which was set up in 1995 as a final resort for students who find themselves in dire financial trouble.

"This was something that the Access Fund Committee wasn't comfortable in deciding alone, because it is students' money, so it had to be agreed upon by Council," Yusuf said.

He explained that the money collected from the student fee was previously divided three ways. The majority of the fund was given to students who apply and show a drastic financial need. A small percentage is put aside to pay for the costs of administering the fund, while a final ten per cent was invested in an endowment fund. It's this ten per cent, which was placed in the endowment in the hope of making the fund self-sustaining in the future, that Council voted to redirect.

Yusuf noted that, while the fund

gave away nearly \$1 million to applicants every year, the demand has greatly outweighed the available funds since 2003/04. Every application therefore has their request prorated by a certain amount.

"This was something that the Access Fund Committee wasn't comfortable in deciding alone, because it is students' money, so it had to be agreed upon by Council."

OMER YUSUF,
VICE-PRESIDENT (STUDENT LIFE)

"At the same time that we are not addressing the current need, we are taking funds for students in the future," Yusuf said. "So, there's this weird moral question, of is it okay to be doing this, not knowing for certain whether the endowment fund will be able to meet [future] student needs."

PLEASE SEE ACCESS FUND ♦ PAGE 4

Professor pens his way to prestigious literary prize

AMANDA ASH
Arts & Entertainment Editor

Judging by the giant poster of Rudy Wiebe displayed at the Bookstore, the University of Alberta graduate and professor emeritus has become a literary icon that many are looking up to—literally.

The renowned author already has numerous short stories, essays and awards under his belt, including a Governor General's Award in 1973 for his historical fiction *The Temptations of Big Bear*. On 16 January, Wiebe added yet another achievement to his already overflowing nominations list: his book, *Of This Earth: A Mennonite Boyhood in the Boreal Forest*, was one of three works shortlisted for the Charles Taylor Prize, an award that commemorates the life of the late Charles Taylor and recognizes excellence in non-fiction writing, granting \$25 000 to the winner.

Wiebe knew Taylor before he died, as both were members of the Writers' Union. To be shortlisted for a prize established in Taylor's name was an honour for the jovial

Wiebe, and to be chosen out of 98 submissions simply reinforced the fact that he can "still write at [his] age."

"[The Charles Taylor Prize judges] emphasize the prose and the stylistic elegance of non-fiction, not just the content of it," Wiebe says. "This I like very much, because over the years, I've had a lot of feedback like, 'He doesn't know how to write English,' especially with regards to my first couple of books. People thought my style was too heavy or whatever. So to get nominated for an award for stylistic elegance is particularly nice."

Of This Earth documents the first twelve years of Wiebe's life. According to Wiebe, the book was a silly, simple idea that challenged his memories of being born and raised on a northern Saskatchewan homestead farm; and, although many of his close friends thought it to be an impossible task for an aged man like himself, Wiebe was determined to write about his early life.

PLEASE SEE WIEBE ♦ PAGE 3

Terrorism lacks universal definition

Former UN employee Hamid Abdeljaber was on campus for I-Week explaining the challenge of reaching a global consensus about terrorism

CHLOÉ FEDIO
Managing Editor

A buzzword for the 21st century, "terrorism" has been splashed across headlines and echoed over newscasts, playing a prominent role in today's public consciousness, but what does the term define? Hamid Abdeljaber, who spent 25 years working for the United Nations, was at the University of Alberta Monday evening to discuss the challenge of getting the international community to agree on what a word with over 100 different suggested definitions actually means.

"There is no group in the world that calls themselves terrorists. They've been called terrorists, but they don't call themselves that," said Abdeljaber, former Chief of Middle East Radio Unit for the UN's Department of Public Information.

For over ten years, the UN has been drafting and redrafting definitions of the word, but the meaning of terrorism remains hotly contested, as states continue to argue how to distinguish national liberation movements from terrorist activities, or whether to create a distinction between state-sponsored

terrorism and individual acts.

"We have to be fair when we talk about who is a terrorist and who is a freedom fighter. There are people who are oppressed and fighting for their lives," Abdeljaber said.

"There is no group in the world that calls themselves terrorists. They've been called terrorists, but they don't call themselves that."

HAMID ABDELJABER,
FORMER UN EMPLOYEE

He explained that the UN's challenge was finding a definition wide enough to create common ground for all the different points of view; and while defining terrorism will help combat it, ultimately the world has to address its root causes, such as exclusion, discrimination, racism and above all poverty.

"With extreme poverty, people have no hope, and they might resort

to unethical means to express this despair," Abdeljaber said. "Poverty is truly the mother of all ills, and the world should address this scourge as soon as possible."

"If we address these issues, then we are drying the environment which produces this kind of frustration and hopelessness," he added.

But while the UN is undertaking a noble feat by trying to coordinate a definition that will be accepted by the 192 members that make up the organization, Enneke Lorberg is unconvinced that the method is effective.

"There is no hope in hell that we'll get that a clear definition of terrorism," Lorberg said, adding that the use of the word is problematic. "Terrorism has led to paranoia ... the paranoia is very destructive."

Lorberg, a historian who studied in the Netherlands, later coming to the U of A and writing a thesis on protest movements, was a vocal audience member who was concerned that actually defining terrorism would lump protest and liberation movements under the banner of terrorism.

PLEASE SEE TERRORISM ♦ PAGE 3
ALSO READ FREHNER ON PAGE 8

Inside

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The life of the party

DJing isn't as easy as it looks. A&E editor Amanda Ash took some lessons so she could throw the next big bash.

FEATURE, PAGES 12-13



Golden Bear BFF

Bears basketball will say goodbye to close friends Scott Gordon and Tyson Jones on Saturday night in the Gym.

SPORTS, PAGE 19

New line adds scoring for ice Bears

PAUL OWEN
Sports Editor

After being hampered by injuries for the first half of the season, the return of forwards Tim Krymusa and Chad Klassen three weeks ago has bolstered the Golden Bears hockey team (16-3-3) heading into a weekend set against the Lethbridge Pronghorns (9-9-4).

Krymusa and Klassen have been placed on a line with centre Dylan Stanley—Canada West’s fifth leading scorer—and the trio has combined for ten points in their first four games together, which is a positive sign for head coach Eric Thurston, who appreciates the added scoring depth the line gives his team.

“Stanley, Krymusa and Klassen gives us two offensive lines who can score, but [are also defensively strong]. It makes it very difficult for other teams to check us and stop us,” Thurston said. “Tim, Dylan and Chad are game-breakers; they can change the complexion of a game.”

For the three players, whom Thurston called “very skilled,” teaming up on a line has enabled them to bring out the best attributes in each other.

“Those guys are a little bit better skaters than I am, so they open up more ice for me,” Klassen said. “I see myself as more of a playmaker than a goalscorer, and Tim likes to put the puck in the back of the net, and it works both ways that way.”

“Chad has great vision on the ice,” Stanley added. “He’s smart and creative, and I think creativity is the biggest attribute for a hockey player. Timmy scores a lot of goals; he’s kind of like a Ryan Smith type of guy—he’s always in front



ANDREW RURAK

GOOOOOOOOAL Ian McDonald puts one past Huskies goalie Jeff Harvey, much like he plans to do versus Lethbridge.

of the net. As a line, it’s three guys who complement each other.

“The only [bad] thing about it is they’re two Spokane guys,” added Stanley, who played his junior hockey for the rival Tri-City in the WHL.

Klassen’s playmaking combined with Stanley’s ability to control the puck and Krymusa’s ability to win battles in the corners allows them to control the puck in the offensive zone when they are on the ice together, an important component of the Golden Bears’ attack, according to Thurston, who refers to his team as a “puck

possession” squad.

“If one of the three of us has the puck on our stick, I expect good things to happen because of our creativity,” Stanley said.

The trio will be relied on against the ‘Horns this weekend, who defeated Alberta 6–5 in a shootout on 5 January. Goaltender Aaron Sorochan hasn’t had a lot of help in the defensive end in recent weeks, and an additional benefit of the line, according to Thurston, is their ability to play two-way hockey.

“[Chad] understands defence, and Stanley and Krymusa can play defence

very well,” he said.

While the line has played together for four games, they still haven’t fully developed their chemistry. They are still learning to communicate with one-another on the ice, according to Stanley who mentioned that Krymusa and Klassen have also been “shaking the spiderwebs out of their legs” upon returning from injury.

“I don’t think we’ve reached our full potential yet,” Krymusa said.

The Bears will host the Pronghorns at 7:30pm on both Friday and Saturday in Clare Drake Arena.

SPORTS SHORTS

by Paul Owen (Now with 15 per cent more literary value and 20 per cent more handsomeness!)

Pandas Volleyball

Ladies with tight shorts take on the ‘Pack in Kamloops that plays like Mercer.

Bears Volleyball

Guys face the same team. Should remain undefeated. Man, are those guys good.

Pandas Hockey

Puckers face Cougars. Must spend weekend in R-na. Might win by seven.

Tennis

Racket sports are cool. Teams travel to US for matches. Hope there’s no terror.

Riverside Friday. Two matchups on Saturday. What is a Mudd-Script?

Wrestling

Teams will fight some folks at U of C this weekend. Those onesies sure are hot.

Shorts

Scooby-Dooby-Doo. Where the hell are you? Dumb dog. Oh yeah, on my shorts.

REVIEW COMMITTEE FOR THE DEAN OF THE FACULTY OF ARTS

As you know, Dr. Daniel Woolf’s first term as Dean of the Faculty of Arts will end on June 30, 2007; therefore, a Review Committee has been established in accordance with University regulations. Dr. Woolf has indicated that he intends to seek a second term in office.

At this point in its deliberations, the Review Committee is interested in your opinions about the state of the Faculty of Arts under the leadership of the current Dean. The Committee believes it is critical that all faculty, staff and students in the Faculty of Arts and other members of the community have the opportunity to convey their views to the Committee. All input must be signed; however, members of the community may ask the Provost to have their input circulated to the committee without attribution.

Specifically, the Committee is interested in the following:

- 1) Leadership** ability to provide a vision and direction for the Faculty of Arts and achieve the strategic goals of the Faculty;
- 2) Management** fairness, balance and effectiveness in decision-making affecting the direction of the Faculty of Arts; effectiveness at setting priorities and dealing with issues;
- 3) Personnel Management** issues dealing with the recruitment and retention of staff, as well as the administration of all personnel within the Faculty of Arts;
- 4) Contributions** the contributions of the Dean within the Faculty of Arts, the University, the Community (including alumni), and Professional Fields;
- 5) Development** the success of the Faculty in achieving its goals with resources available and the effectiveness of the Dean in seeking outside funding through fund development and advancement activities;
- 6) Communications** the effectiveness of both internal and external communications;
- 7) Other matters.**

If you wish to respond to the above issues, would you please forward your comments/advice no later than February 21, 2007 to my attention at the address below:

Carl G Amrhein
Provost and Vice-President (Academic) & Committee Chair
2-10 University Hall
Edmonton AB T6G 2J9 OR
E-Mail: provost@ualberta.ca

In addition, an open ‘Public Forum’ with the Dean will be on Tuesday, February 13, 4:00 – 5:00 pm in 150 Telus Centre. At the Forum, the Dean will discuss his vision of the Faculty of Arts for the next five years.

Your views are important to us and I encourage you to share your thoughts with the committee. Should you prefer to submit your comments to another member of the Committee, please feel free to do so. Please contact any member of the Dean Review Committee or myself for additional information.

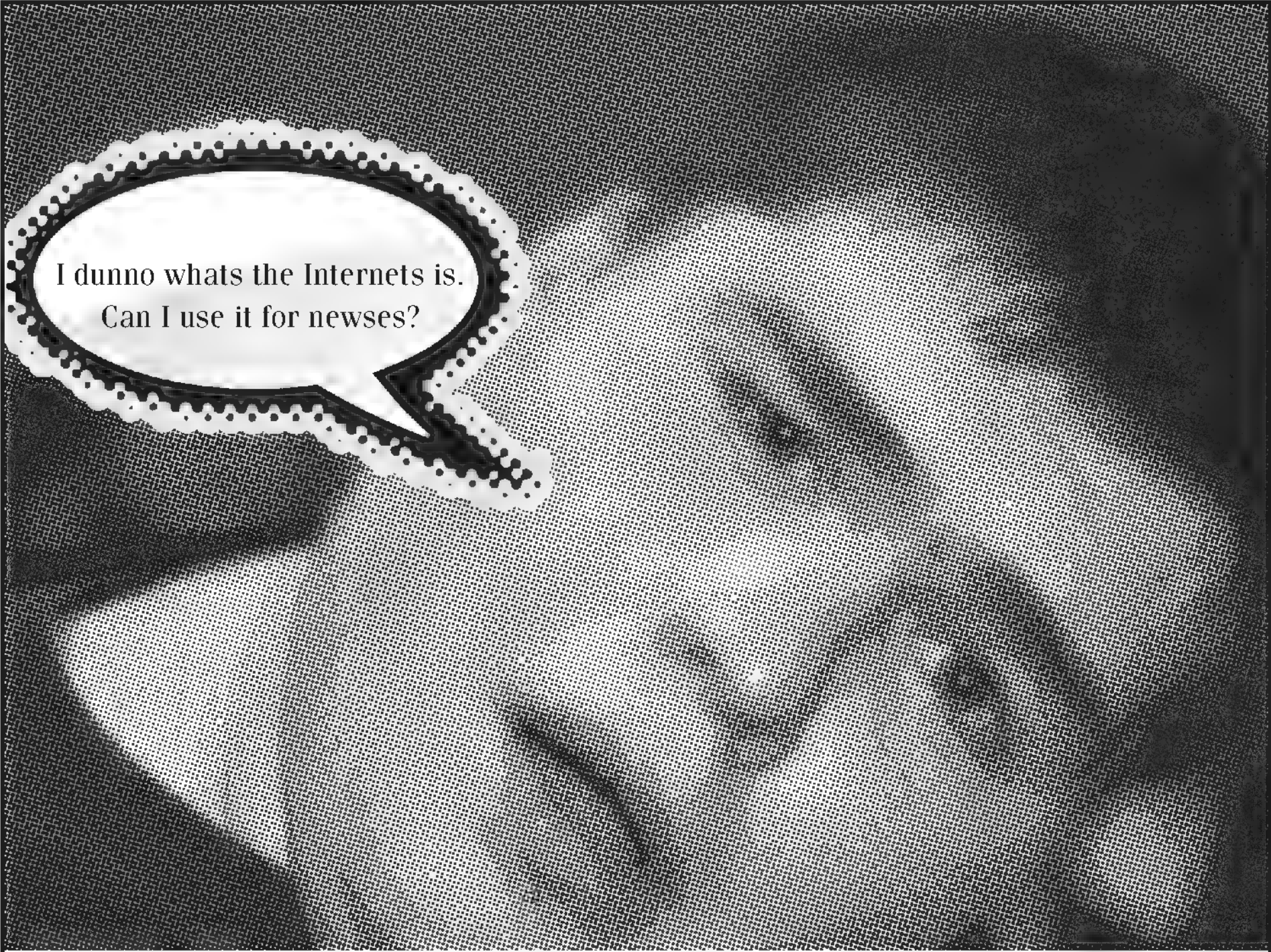
Thank you for your assistance.

Carl G Amrhein
Provost and Vice-President (Academic) and Chair, Dean Review Committee

DEAN OF ARTS REVIEW COMMITTEE CONTACT INFORMATION:

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The information during this consultation is collected under the authority of Section 18 and Section 32 of the Alberta Freedom of Information and Protection of Privacy Act (FOIPA) for the purpose of the review of the Dean. Questions regarding the collection, use or disclosure of this information should be addressed to the Office of the Provost and Vice-President (Academic), 2-10 University Hall, University of Alberta, T6G 2J9; Telephone: (780) 492-3920.



Yes, Scott.
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PETE YEE

DRIVING BASELINE Michelle Smith (4) and the Pandas are hoping for a pair of wins against BC opponents this weekend.

Pandas in tough against BC foes

PAUL OWEN
Sports Editor

After taking advantage of a soft schedule to win nine of ten before Christmas, Scott Edwards' Pandas basketball squad has been brought back to tougher competition this term, splitting every weekend series since the break.

"This past weekend [against Saskatchewan], we got back to being the team that went 9-1 in the first term," Edwards said. "The first couple weeks of this term we weren't that team, but I think [based on] team chemistry and overall the way we played on Friday night and Saturday—we didn't play badly Saturday, we just had some stretches and lost a good game—we're getting back to who we were."

Stringing together another winning streak won't get any easier for Alberta (13-5) this weekend against the second-ranked UBC Thunderbirds (18-1), the defending national champs, and the 9-10 Victoria Vikes.

"UBC is the best team in the country. Regardless of the rankings, they're obviously the team to beat," Edwards

said. "We need to deal with big post players and very smart guards who've been through big games before, and we have to handle the pressure they can put on us."

UBC boasts the second-best post in the country with Kelsey Blair, who is averaging 15.8 points and 9.3 rebounds per game, which means Alberta bigs Trish Ariss and Kristin Jarock will be hard-pressed again this weekend, and will have to use their athleticism and quickness to gain an edge.

"Trisha can outrun Kelsey Blair if she wants to, but [Ariss and Jarock] have been banged up pretty bad, and they're not at full strength, so they're not running as well as they have in the past," Edwards explained. "If we're going to do anything come playoff time, they have to believe they can outrun people and take them off the dribble and do other things to attack offensively to make up for what they might give up on the defensive end."

Victoria also has a dominant post presence in Janet Hatfield, a Fort McMurray native who's fourth in the conference in rebounding with 8.3 per game, and who put up 27 points

and ten rebounds when the Pandas and Vikes met in the pre-season during the Pandas Hoopfest. Hatfield has been injured, but Edwards noted she could be ready to return this weekend, which could pose problems for Alberta.

"If she's back—we didn't do a very good job of handling her last time; I don't know if we had a very good plan—we'll scheme and try some different things and see if it works," he said.

For the Pandas to be successful, they will not only need to slow the opposing posts but also use the up-tempo style of play that spurred them to their hot start this season.

"Both teams offer us some different challenges to defend, but the things that we can do against them are the things we already do well: we're a high tempo team, we press a lot, and I think we can give [both teams] a challenge with that," Edwards said.

The Thunderbirds visit on Friday night at 6pm in the Main Gym, while the Vikes don the road uniforms the following night at the same time and place.

CIS sports pulled from Vancouver radio

BORIS KORB
The Ubysses

VANCOUVER (CUP)—The University of British Columbia, Simon Fraser University, Trinity Western University and the University College of the Fraser Valley are being forced to look elsewhere in their continuing quest to transmit university athletics to the Lower Mainland's mainstream sports audience.

AM730 radio—broadcast partner of the four Vancouver-area universities over the past two and a half years—announced last month that it was parting ways with the schools, leaving them scrambling for coverage of the eight to twelve basketball games (depending on playoffs) left on the schedule.

The announcement was prompted by the decision to change the station's format to 24-hour traffic coverage, according to Jim Mullin, play-by-play voice for Vancouver's local universities and the man responsible for putting the original deal together between Corus—the parent company of AM730—and the universities.

Scott Kobus, business development and promotions officer for UBC Athletics, said the university was a bit blindsided by the announcement.

"We had a contract with them for

this year. Was there legal action that we possibly could have taken? Most likely, but at the end of the day it's just not worth pursuing," Kobus said, adding that UBC Athletics "doesn't want to work with a partner that doesn't want to work with us."

"I'm glad UBC has been supportive after this whole thing broke up. It seems like the other schools are running to the hills right now."

JIM MULLIN
VANCOUVER RADIO HOST

UBC Athletics, which has had a mainstream radio carrier for football and basketball games for five years on AM730 and the TEAM 1040, will be re-examining its coverage status and exploring every option available, including television, continued Kobus.

For now, UBC Athletics has been webcasting the regular-season men's basketball games that were dropped from the AM730 schedule and plans to continue webcasts into the playoffs with Mullin at the helm.

"I'm glad UBC has been supportive after this whole thing broke up. It seems like the other schools are running to the hills right now" Mullin said.

Mullin added that local universities need to put their differences aside if they hope to receive more than minimal coverage by Vancouver's mainstream media.

"University and high school sports just do not get covered in the mainstream media the way it should in this market," Mullin said.

"You need marketing in place to [receive coverage], you need to be able to sell ads to pay for it, and the most important thing is the individual schools have to put their rivalries aside and start learning how to work together, because this radio thing was the only thing that these schools actually worked together on."

At the University of Alberta, the broadcast schedule is a little less frequent. While Bob Stauffer and Blake Dermott bring every football game to the airwaves on TEAM1260 radio, the broadcast schedules for other games are less clear cut. Most hockey games can be caught on CJSR, and the campus station also broadcasts occasional basketball games. Unlike the situation at UBC, however, the U of A is putting more games on the radio, instead of fewer.

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VOLUNTEERS WANTED

Cultural Connections Institute The Learning Exchange is looking for volunteers to teach English as a Second Language (ESL) to adult newcomers to Canada. Orientation and training is provided. Morning, afternoon, and evening shifts available. Call 944-0792.

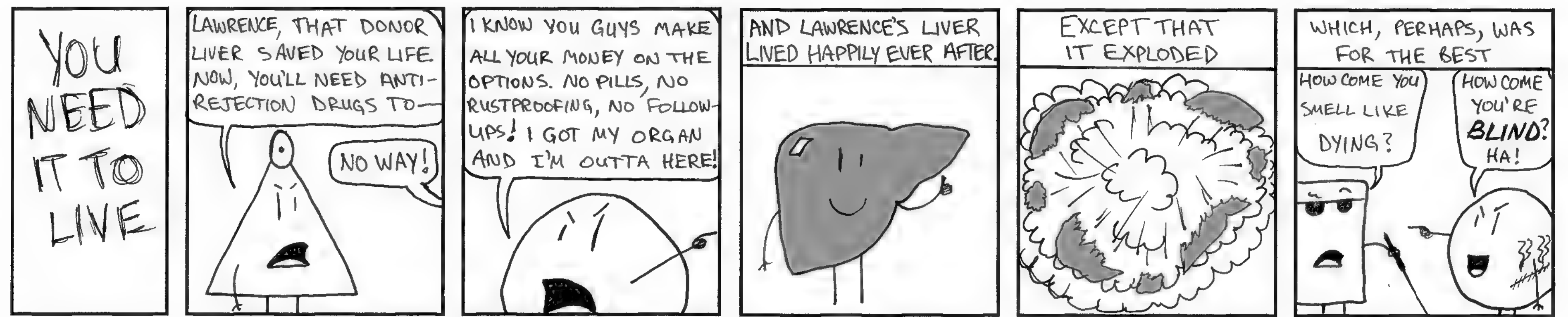
Volunteer Assistant for Kids Karate Club, ages 6-12. One hour/week Thursdays 4pm, two blocks from UofA Campus. 2+ years experience in any Martial Art. E-mail WPKKC_Sensei@hotmail.com or phone Gordon at 492-9930 (weekdays).

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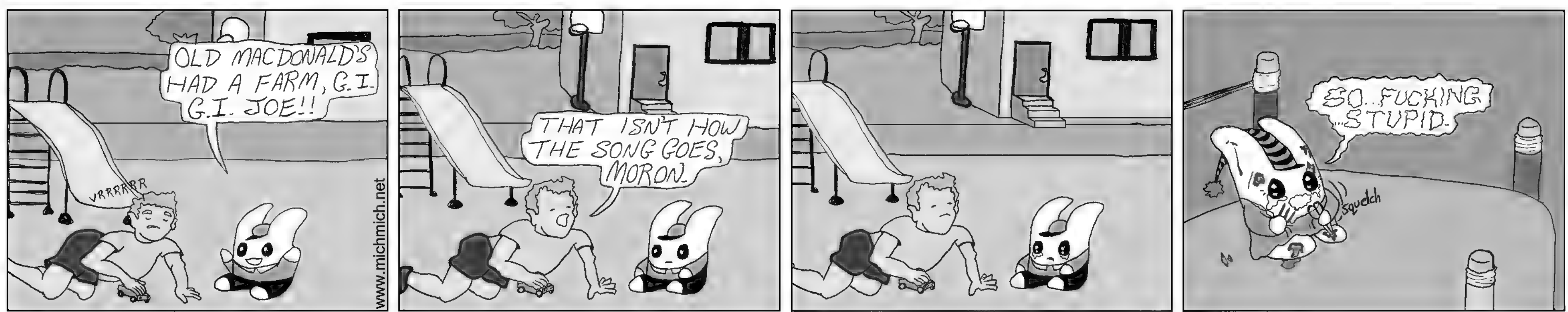
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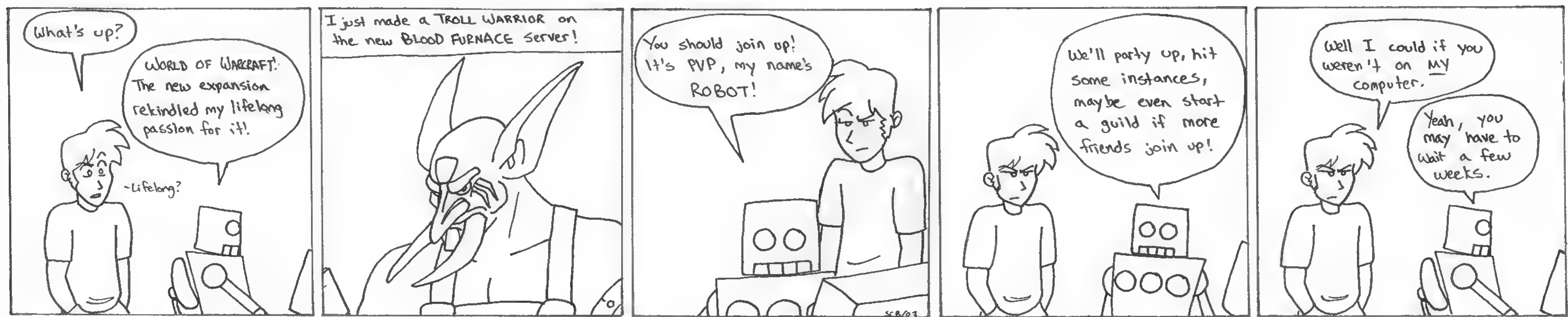
PEANUT AND CIRCLE by Chris Krause



MICH MICH by Shaun Lyons



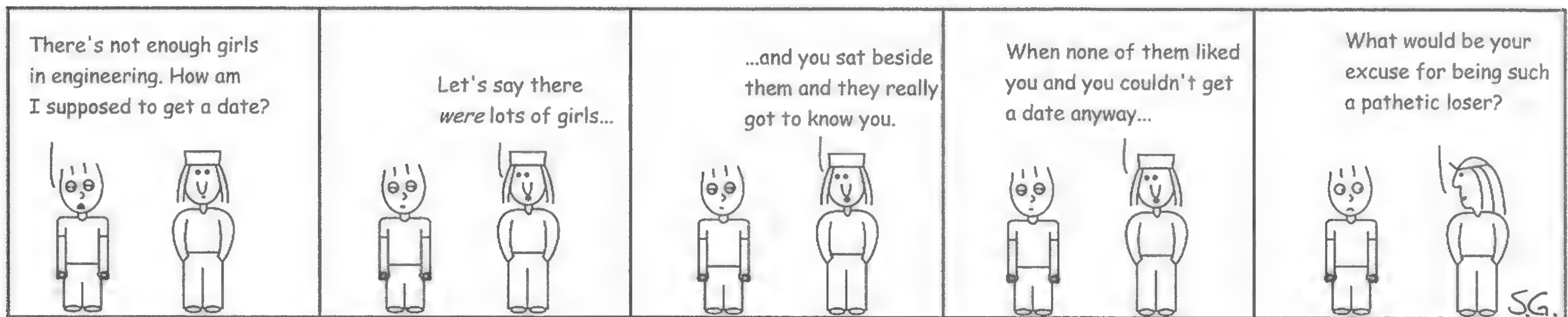
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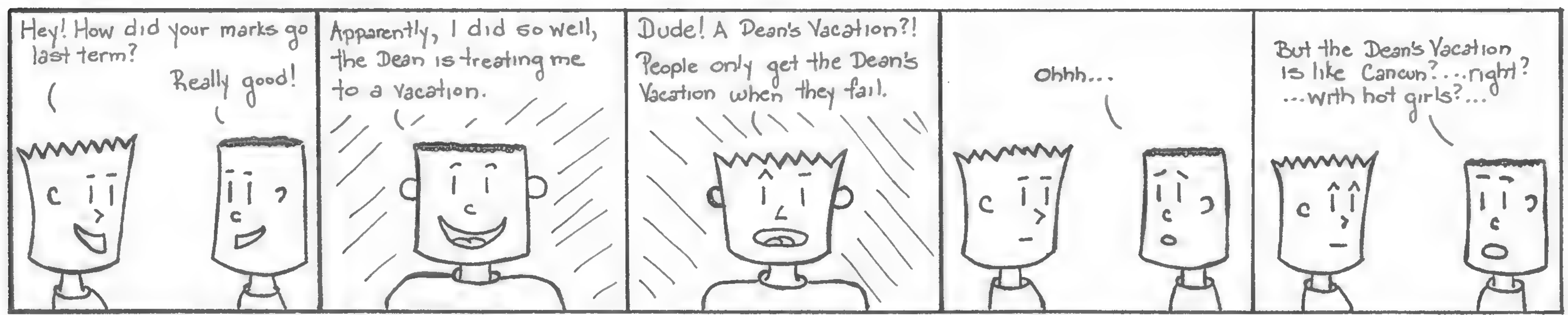
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Wiebe's book draws from childhood memories, captures homestead life

WIEBE ♦ CONTINUED FROM PAGE 1

"My life was lovely. How can you tell a story like that?" Wiebe says. "Trying to recall what a child knows and making a book about it was one of the most challenging and interesting things."

"[My book is] about when a child first learns about death, about sex. It was all very interesting for me because I was born on a farm. You see it with animals, but you never transfer it to human beings! I was horrified!" Wiebe laughs. "The first time I heard about sex, one of my older friends told me about it when my older sister was getting married. He said, 'That's what your brother-in-law wants to do to your sister!' Then I was like, 'Don't be stupid! She'd never put up with it. She's too tough a woman; she'd never let anyone do that to her!' So there are stories like that in there."

According to Charles Taylor Prize administrator June Dickenson, who is also a U of A graduate, the non-fiction category applauds the quality of memoir or biographical writing. The subject matter needs to be true, and judges are on guard for fabricated or fictional elements in the works.

"The writing quality must be so engaging that you could feel as though you're reading a work of fiction, yet it's about a true topic or a true happening," Dickenson explains. "It's a true story told well, basically. So when they consider the books, [judges are] looking for the writing itself and that it's of a literary quality."



ANDREW RURAK

THE THINKER Award-winning Wiebe ponders his growing literary success.

While Wiebe is unsure what he'll do with the money should he win, Dickenson can only speculate from past experience (this is the fifth Taylor prize Dickenson has organized) as to what this year's winner—announced on 26 February—will do with the cash.

"If you look back on Charles Montgomery's *The Last Heavens*, that book was picked up and published in the US and UK as *The Shark God*,"

Dickenson says. "[Montgomery] actually toured the UK in November and had a number of readings and opportunities to read his book, and he always refers to the fact that [the money] gave him another year to write. If it's a new writer that perhaps isn't as well known or isn't as well established, then it could mean whether or not they're able to work on what they love to do, which is write."



CHLOÉ FÉDIO

HE SAYS, SHE SAYS Abdeljader lectures on the UN's struggle to find a definition for terrorism that everyone agrees on.

Skepticism surrounds dictionary project

Not everyone is convinced that finding a universally accepted definition of terrorism is possible or that it would make any difference once accomplished

TERRORISM ♦ CONTINUED FROM PAGE 1

"I learned so much from studying protest movements because some of these resistance people or prophets—whatever they were—they were crazy and they also probably used some violence, but they were beautiful at the same time. And as long as you oppress people you will get resistance," Lorberg said, pointing to examples like Nelson Mandela who used violence on his road to power in South Africa, but was later recognized as a hero for freeing an oppressed group.

Zahrah Adam, a U of A student with a Muslim background, said the lecture was a positive step towards bringing the

challenge of defining terrorism to the mainstream. But having grown up with an awareness of the Israeli-Palestinian conflicts, she wasn't convinced the UN would soon find a definition to which all member states agree.

"I don't think they're ever going to get a good definition," said the skeptical human ecology student. "It's always going to be one side saying, 'You're doing this,' and the other side saying, 'Yeah, well you're doing this and so we're reacting to that.' I think it's incredibly complicated and I think it's going to be very hard."

But even as the audience doubted the possibility of a consensus on the

definition of terrorism, Abdeljader remained adamant that working together on the UN's international stage presented the most hopeful solution, and that attempting to combat terrorism with military solutions was ineffective.

"Terrorism is a global challenge and it's becoming fiercer—and it's scary also. And it's true that it's a threat—a global threat. And no one country alone can win this threat. A global challenge means a global response," Abdeljader said. "It's like HIV/AIDS and poverty; you need collected effort, and collected effort needs to be coordinated."

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STREETERS

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What zany mad scientist schemes do you have to deal with global warming?



Conrad Arnett
Open Studies

It's [the Americans'] planet, let them work it out for themselves.



Zack Semenuk
Mechanical Engineering II

Why would they use mirrors? Just use solar panels instead.



Daniel Huntley
Computer Science Employee

I would say increasing the manufacturing levels on popsicles. Because even if the environment's getting warmer, that doesn't matter as long we stay nice and cool.



Megan Ragush
Kinesiology II

Fans. Put in a whole bunch of fans to blow the pollution to the States.

*Compiled and photographed by
Steve Smith and Ross Prusakowski*

Endowment fate still in question

SU representatives have yet to decide on how to use previously invested cash

ACCESS FUND • CONTINUED FROM PAGE 1

Yusuf added that although eliminating the investment portion of the fund wouldn't completely eliminate the deficit, any steps that would increase the funding to students are needed.

However, some disagreed with removing the investment portion of the Access Fund. Prem Eruvbetine, one of the councillors arguing against the removal of the investment, feels that more consideration is needed before Council decides to make any major changes to the way that the Access Fund operates.

"I think that it's premature. I think that they want to remove the endowment fund, and they haven't found out what they want to do with it," he told the Gateway before the vote. "I think the Access Fund Committee has to figure out what the endowment fund is going to do, how it will serve students, now and in the future."

Despite the large number of students seeking help from the fund, he said that the current program is working well and doesn't think that large-scale changes are required.

"I understand that there are a lot of applications. But the Access Fund, as it stands, has been very useful," Eruvbetine said. "We've had many students write in to praise it."

But Sylvia Shamana, who chairs the Access Fund Committee, agreed with

the push to remove the requirement for investment. She argued that tuition and external funding were both too variable to be able to guess at student needs decades into the future.

"The way that the fund was forecasted, it wouldn't become self-sustaining until 30 years or so, and who knows what student need will be like at that time," she said.

"I really don't feel comfortable spending that money, just because previous students put that money in with the expectation that it would [be put towards] making the fund self-sustaining."

SYLVIA SHAMANA,
ACCESS FUND COMMITTEE CHAIR

The question of what to do with the existing endowment fund, which has been collecting since the Access Fund was created, still has to be decided by Council. Yusuf said that he would like to see is distributed with the rest of the

fund, increasing the amount of money available to applicants for the next few years.

Shamana, however, would rather that it wasn't distributed with the rest of the fund.

"I really don't feel comfortable spending that money, just because previous students put that money in with the expectation that it would [be put towards] making the fund self-sustaining," she said.

Shamana suggested that the money remain invested to continue accruing interest, although she doubts that this will allow the fund to become self-sustaining.

Whatever is decided for the endowment, the hope is that the issue is settled quickly.

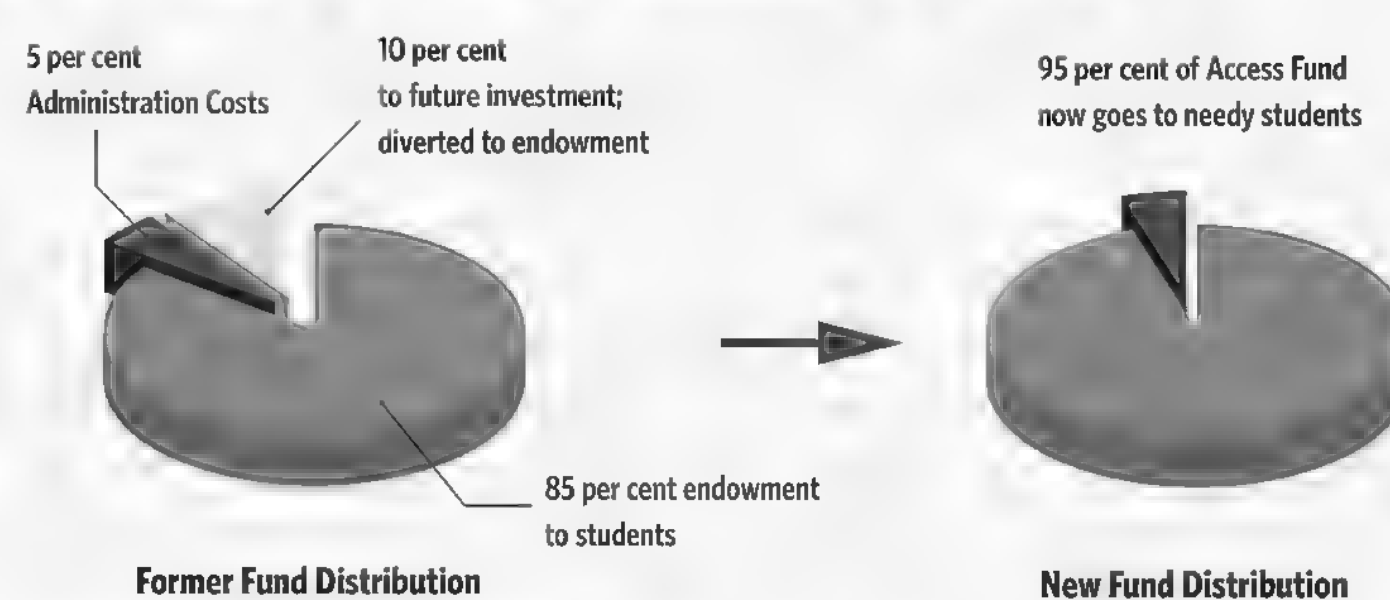
"I'm really anxious to deal with [the endowment] this year. There are a lot of experienced councillors sitting on Council, and a lot of new ones. I'd like to see how their ideas synergize," Yusuf said.

Despite the changes, Eruvbetine thinks that the endowment fund will be far less useful without the early contribution from students.

"By cutting out the endowment fund, they are basically making it a stagnant pool of nothing. The purpose that it was originally there for no longer [exists], because there [will be] no more money flowing into it," he said.

ACCESS FUND DISTRIBUTION

• According to Omer Yusuf, the Access Fund is collected through a dedicated fee drawn from students. Each student is charged \$15.75 for fall and winter, and \$7.88 for spring and summer sessions. The current demand outweighs supply by \$300 000. Eliminating the investment portion will provide nearly \$100 000 more for dispersal.



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Chinese government accused of performing illegal transplants

OLESIA PLOKHII
News Writer

Concerned with allegations of organ harvesting in China, David Matas and David Kilgour, along with three other speakers, brought evidence and first-person accounts to the University of Alberta's International Week.

David Kilgour is a former MP and was Canada's Secretary of State for the Asia Pacific region from January 2002 to December 2003. David Matas is a Winnipeg lawyer who specializes in immigration, refugee and international human rights.

In July 2006, the two men released an independent report on the allegations of organ harvesting of Falun Gong practitioners in China. Founded in 1992, Falun Gong is often referred to as Chinese yoga and is based on a philosophy founded on three values: truthfulness, compassion and forbearance. Kilgour and Matas were asked by The Coalition to Investigate the Persecution of the Falun Gong in China, a NGO registered in Washington, DC with a branch in Ottawa, to investigate accusations that state institutions of the People's Republic of China were involved in the harvesting of organs from live Falun Gong advocates, killing them in the process.

According to the report, former Chinese president Jiang Zemin sought to eradicate all Falun Gong practitioners due to their perceived threat against the political hegemony of Chinese national identity in the late 1990s.

"[Falun Gong followers] were too numerous and their values were too out of synch with the values of the people running China," Kilgour explained.

Findings showed that after banning Falun Gong in 1999, an anti-Falun Gong force left 830 000 Falun Gong practitioners incarcerated. This included sending thousands of Falun Gong adherents to prisons and labour camps.

The report includes transcripts of phone conversations conducted with Chinese surgeons admitting to the use of organ harvesting from living Falun Gong practitioners. The report also contains a shocking interview with the ex-wife of a Chinese surgeon who admitted removing corneas of Falun Gong practitioners, until he too was targeted for knowing too much.

The Chinese government has adamantly denied the validity of the report. And in July 2006, Zhang Weidong, a spokesman for the Chinese embassy in Ottawa, denounced it as "biased and groundless" at a press conference.

But Winston Lui, (a Calgarian who escaped China two years ago and was



JENNY FROGNER

TO THE HEART OF THE ISSUE Lecturers say organs shouldn't be for sale.

imprisoned four times since 1999 for his affiliation with Falun Gong), disagrees. Lui says that after being subjected to brainwashing, he was psychologically tortured into denouncing his belief of Falun Gong in 2003.

"In fear for my life, I signed a statement against my will denouncing my beliefs," he said, explaining that his wife is currently serving a twelve-year sentence in Beijing after searching for Falun Gong material on the highly censored Internet in China.

"This market in China for organs is an international market. The supply is Chinese, the demand is international."

**DAVID MATAS,
HUMAN RIGHTS LAWYER**

Mr E Zhang, an ex-Chinese citizen in attendance at the seminar, suggested that since there's no free press in China, state propaganda dominates opinions of the populace. He said that in 2000, China spent over US \$8 million working with Yahoo, Nortel and Google to install firewall systems promoting stringent Internet censorship.

Working as volunteers since May 2006, Matas and Kilgour's report concluded that there has been, and continues to be, organ seizures from unwilling Falun Gong practitioners. It goes on to state that since 1999, Zemin and his agencies have put to death a large but unknown number of Falun Gong prisoners by involuntarily seizing their vital organs.

Allegations of organ harvesting from Falun Gong adherents surfaced after the source of 41 500 transplants in

China between 2000–2005 remained unexplained. The report states that the number of executed prisoners, from which the government admits to performing live organ transplants, together with the number of known willing donors came nowhere close to the number of transplants that were performed. In fact, in 1998, the Orient Organ Transplant Centre website conducted only nine liver transplants compared to 2248 in 2005. In Canada, the total number of all organ transplants in 2004 was 1773.

"When you are dealing with the harvesting of organs in an operating room and the body is cremated afterwards, that evidence is non-existent because there are no witnesses, no autopsies, the perpetrators are licensed offenders, and the records are not made available to the public," Matas said.

"This market in China for organs is an international market. The supply is Chinese, the demand is international," Matas explained.

He said that Canada should legislate for specific ethical standards among the medical professions so that our health-care system doesn't cover post-surgery costs for local recipients of harvested organs. Another one of his suggestions was limiting transplant tourism by eliminating pharmaceutical commerce with organ-transplant hospitals in China. Matas also stressed the importance of informing the travelling public of the deadly risks involved with organ harvesting in the region.

Kilgour and Matas spoke of both political dissidents of the regime and concerned human rights advocates vanishing out of thin air and never being seen again.

In China, legislation made the practice of harvesting non-consenting donor organs illegal, but, since its passing on 1 July, 2006 the law has yet to be enforced.

them, rather than for the benefit of the people.

- In China, organ transplanting is a very profitable business, but it's impossible to trace the money line.

- Besides Falun Gong, other prime targets of human rights violations are Tibetans, Christians, Uighurs, democracy activists and human rights defenders.

- In 2006, patients in need of liver transplants had to wait an average of two weeks in China, but the median waiting time for a kidney in Canada was 32.5 months in 2003.

- Sources of transplants are considered a national secret in China.

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CUT RATE ORGANS

According to Kilgour and Matas, the practice of illegal transplants yields huge profits. Their report outlined the following claims and listed prices per organ in US dollars at:

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- Corruption is a major problem across China. State institutions are often run for the benefit of those in charge of

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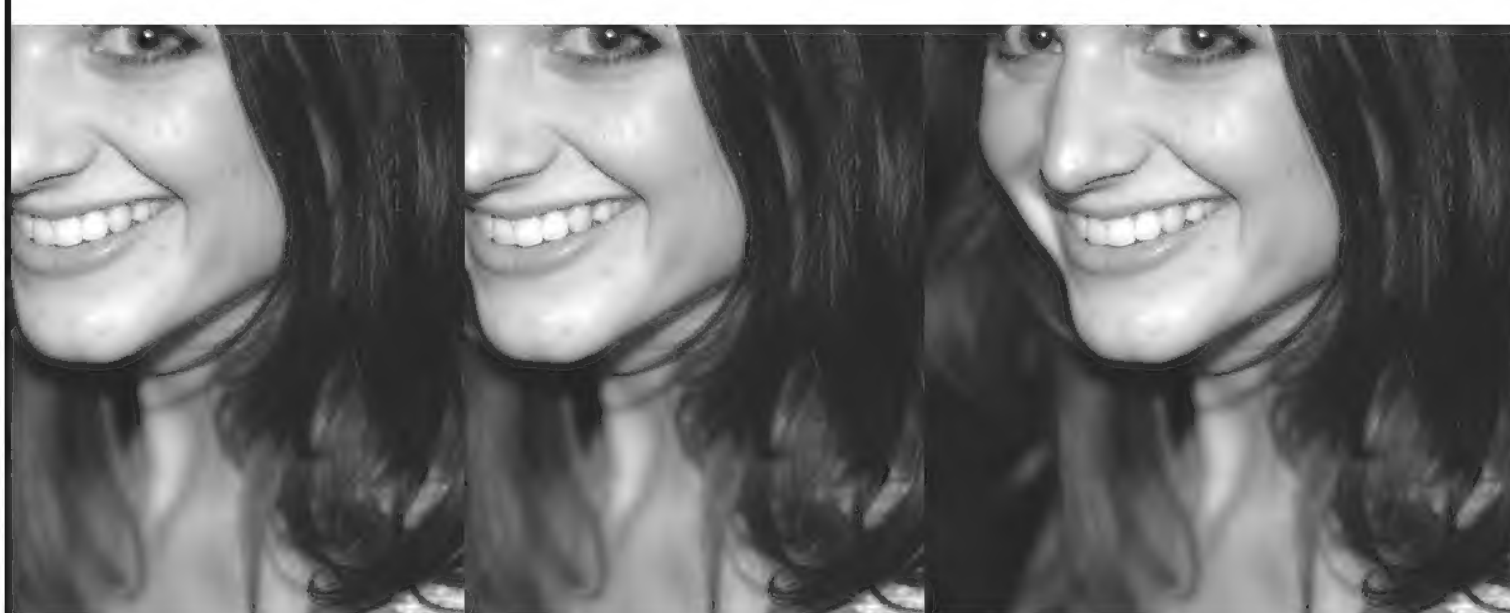


FACT: These two mysterious *Gateway* scalawags run the news department.

FACT: Find us on campus and you win a prize!

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Syllabus change prompts protest over student rights violation

DREW NELLES
The McGill Daily

MONTRÉAL (CUP)—Students in a McGill University economics class are furious over what they say is a violation of the University's Charter of Students' Rights.

Professor Myron Frankman was supposed to teach both sections of Economic Development 2, a required course for international development studies (IDS) students. However, after he fell ill to an infected broken arm, the economics department changed the course outline after the add-drop deadline had passed—an apparent violation of the Charter of Students' Rights.

The course has changed substantially, with the grade determined by marks on the final exam and two assignments, rather than on seminar participation, and a series of projects and assignments. Reading assignments have also been limited to a single textbook, and students will no longer study a specific developing country of their choice.

The Charter of Students' Rights states that students have the right to a syllabus detailing the readings and marking scheme for a course during the first week of the course.

Students began circulating a petition last week, requesting that the changes be reversed. At press time about 50 of the 292 affected students had signed.

Student Daniel Gelfer said that the course was originally intended

to critically examine economic development, but that it's now being taught as a "neo-classical economics course."

"It's a cornerstone of the IDS program, and I think that most IDS students feel the same way ... that we should be learning in a critical way," Gelfer said. "I think it's really important to not just regurgitate one person's point of view."

"Most people are too disillusioned with the McGill Administration to protest. I don't even know why I'm wasting my time."

**DANIEL GELFER,
MCGILL ECONOMICS STUDENT**

When Frankman became too ill to teach, a teaching assistant taught the second week of classes, and at the beginning of last week economics chairman William Watson, who declined to comment, told the classes that they would have new professors and different courses. The course's two new instructors are a professor from Concordia and Vanier College, and a Université de Montréal PhD student.

Although Enrica Quaroni, Faculty of Arts Associate Dean of Student Affairs, admitted in an e-mail to the *McGill Daily* that the Charter of Students'

Rights states that course outlines can't be changed after the add/drop period, she maintained that this situation is unique.

"The charter ... speaks to normal situations that are within the control of an instructor or a chair of a unit, and states that within this controlled situation, an instructor cannot arbitrarily make changes," she wrote.

"The situation for [this class] is by no means normal; it is beyond anyone's control. Alternative solutions had to be found quickly and with severe constraints," she continued.

Quaroni also said that she's allowing students upset with the changes to drop the course without being penalized on their transcript, and will allow students who drop the class to pick up another course with the permission of the instructor.

But Gelfer pointed out that for students graduating at the end of the semester, dropping the course isn't an option, and that many other classes are now full.

According to Kay Turner, an Arts Undergraduate Society (AUS) Vice-President who is also in the class, AUS is trying set up a meeting with Christopher Manfredi, the Dean of Arts, and Quaroni to discuss the issue.

However, Gelfer doubted that any of the students' requests would be implemented.

"Most people are too disillusioned with the McGill Administration to protest. I don't even know why I'm wasting my time," he said.

Show aging faculty the door: Foot

Demographer predicts too many university staff for too few future students

PRECIOUS YUTANGCO
Excalibur

TORONTO (CUP)—In a few years, it may be necessary to pay postsecondary faculty members to leave.

Demographic expert David Foot argued this point during a 19 January conference organized by the Ontario Confederation of University Faculty Associations.

After the Ontario government decided to phase out Grade 13, there was an influx of students going into postsecondary institutions in 2002 and 2003 in what came to be known as the "double cohort." In addition, the children of the baby boomers—the "echo generation"—were also adding to the growing college and university population.

Foot predicts that in a few years, both the double cohort and the echo generation will have graduated, leaving universities with many empty seats and an overflow of teaching staff—especially since mandatory retirement in Ontario was abolished in December 2006, meaning faculty members can choose to work beyond the age of 65.

"We may be then buying out the faculty to get them to leave," Foot told those who were present at the meeting, according to reports from the Canadian Press.

But James Turk, the executive director of the Canadian Association of University Teachers, disagrees with Foot.

"I think that there are some serious problems with Dr Foot's positions or his predictions. A decade ago, he had

dire predictions about how there was going to be a desperate shortage of faculty between about 2005 to 2015," said Turk. "Now he's talking about foreseeing a situation where universities are going to be overburdened with excess faculty."

"It's important to retire when you still have enough energy and youth left in you to develop other interests."

**ARTHUR HILLIKER,
FACULTY ASSOCIATION PRESIDENT
YORK UNIVERSITY**

Foot focuses his studies on demographics. Turk, however, believes that there are additional factors beyond what the demographer recognizes. Turk suggested that Foot ignored the fact that the number of students attending postsecondary institutions continued to increase even after the double cohort and the echo generation arrived.

"It certainly isn't true at York University," said Arthur Hilliker, president of the York University Faculty Association, about faculty staying on past 65. "The experience in other jurisdictions where they've gotten rid of mandatory retirement is that university professors by in large retire before the age of 65 anyway."

Additionally, even when retirement was still mandatory in Ontario, faculty

members continued to teach on a per session basis.

"[Universities had] no objection to people over 65 teaching. They just don't want to pay them. So if I'm a full professor earning \$100 000 a year, if there's mandatory retirement, they can force me to retire and then hire me back as a sessional [paying \$5000 to \$6000 a session], Turk said. "It has nothing to do with age or competence."

Both Turk and Hilliker agreed that even before mandatory retirement was abolished, there were still "retirees" who continued to teach.

"If someone has a low pension and they're getting older, they can top it up a little bit with the university. Most universities will entertain severance agreements with older faculty members," Hilliker added.

But, according to Hilliker, retirement is important and is desired by the average faculty member.

"It's important to retire when you still have enough energy and youth left in you to develop other interests," he said. "The worst you can do will be to go on until ... you're just tired out and you wouldn't have enough energy to start another life. It would just be ridiculous."

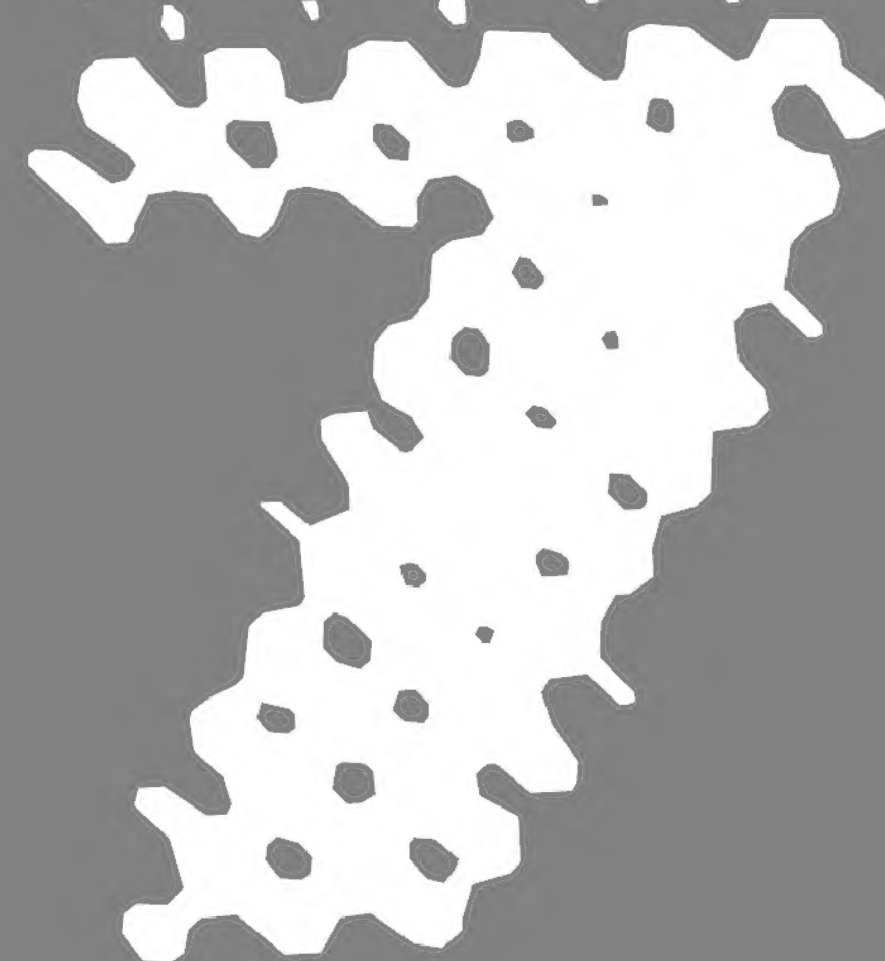
At the University of Alberta where mandatory retirement still exists, a task force put together a report studying both the implications of its use at the age of 65 and the potential outcomes of eliminating it. While the report was released in July 2006, a decision on whether or not to continue with mandatory retirement has yet to be made.

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Comment dit-on “xenophobe?”

WE CANADIANS LIKE TO THINK WE'RE ALL ABOUT diversity; we tout our “cultural mosaic” and our thriving immigrant population. But the truth is that we can be just as xenophobic as the stereotypes we love to pin on our southern neighbours or those half-way around the world.

Case in point: small-town Québec made international headlines this week when the hamlet of Hérouxville, population 1300, declared a set of stipulations for any would-be immigrants to their community. It includes such gentle reminders as letting outsiders know that head coverings are only acceptable on Halloween, and that boys and girls should be allowed to swim in the same pool. But it also noted that, in Canada, stoning people to death is frowned upon.

Ostensibly, this statement of standards was written “without regard to race or to the colour of skin ... religion, or any other form of beliefs.” But it's clear to anyone with a bit of knowledge of the world outside of Québec that this document is aimed specifically at Muslims.

To claim that anyone moving to Canada would disagree with the statement, “We consider that killing women in public beatings, or burning them alive are not part of our standards of life,” is preposterous. Further, by lumping such extreme statements with a ban on cultural practices like the wearing of headscarves suggests that in some parts of the world people are regularly burned, stoned and beat willy-nilly. Human decency necessitates approaching these practices with gravity, not enlightened Québécois culture.

Contrary to what International Week speaker Hamid Abdeljaber told students on Monday, poverty is not the main cause of terrorism—radical ideology is. It's rooted in a history of oppression that saw Western Europe impose its culture, beliefs and systems upon “heathens” who, it was thought, needed desperately to benefit from the enlightenment of the West. Fundamentally, it's racial and religious bigotry that fuels terror—but we must remember that this cuts both ways, as we've seen in Hérouxville this week.

Abdeljaber, in his work with the United Nations, has been looking to outline a specific definition of “terrorism,” in hopes that it will draw nations together against a common threat. But this seems to be a simple academic exercise at the moment, as the kind of bigotry we see in Hérouxville's town council will no doubt continue regardless of any UN resolution.

We can look to Iraq as a stark example of this. As a country, it has only existed in its more-or-less present political form since after World War I, when the Ottoman Empire was divvied up and placed under control of various European powers. People of widely different heritages were placed together inside national boundaries over which they have little to no control—borders based on the distribution of natural resources rather than the wishes of the people inhabiting the land.

So what, then, is the root cause of strife in Iraq today? Not poverty, or hopelessness and despair, but artificial national boundaries created by a desire to control oil. It's George Bush & Co attempting to foist abstract values like democracy and freedom onto a disparate and entirely foreign culture. And as the US Administration pours more money and troops into Iraq in a fleeting attempt to address rising violence and casualty rates, it's becoming obvious that the only real solution may be to Balkanize the whole thing and just get the fuck out.

Stemming violence and terrorism is about allowing cultural diversity to play itself out—keeping in mind, of course, certain base human rights—rather than trying to shove a square peg into a round hole. It's about being malleable, not setting useless definitions. Or following Hérouxville's example, by which “any person ... that would like to modify our habits and customs or our general way of life cannot do so without going through a referendum process following all laws put forward by our towns and municipalities. These referendums will be at the petitioner or petitioners' cost.”

Because culture is exactly the kind of thing we want to be defined via legal referendum.

MATT FREHNER
Editor-in-Chief

Welcome to Hérouxville / Bienvenue à Hérouxville



Thank you for not being muslim / defense de muslimer

LETTERS

Microsoft cult is worse

(Re: “It's easy to pick on the Apple cult,” 30 January). Well, how about the much larger cult of Windows? People in the Windows cult do nothing but complain about how horrible and slow their computers are. They buy anti-virus and anti-spyware software and then refuse to read the instructions and so their computers work as badly as ever.

Macs have problems because Steve [Jobs] and his crew are human beings. But they are human beings who work harder than anyone on the planet to create a superior user experience. Mac users are cultists because we really love the fact that someone cares that much about how happy we are when we interact with our computers.

Computers take up so much of our time and energy that they are the equivalent of joining some kind of cult, whether the Mac cult or the Windows cult. But one of those cults has happy members and the other has glum members. If I have to be a cult member, well, I know which cult I prefer.

Incidentally, I have yet to hear of a Mac OS X virus or spyware program that's spreading in the wild. There have been some proof of concepts, but they rely on absolute user stupidity (or curiosity) to spread.

If you know of a serious virus or spyware problem affecting Macs, you owe it to your readers to tell them. Otherwise, I suggest that you do not consider the records of the two platforms in any way equivalent.

Hope that helps you understand the cult better. Perhaps in time you will even consider becoming a member.

DAVID DENNIS
Via e-mail

Doctor may still one day be cured

(Re: “It's easy to pick on the Apple cult,” 30 January). It certainly is with your astute observations and shal-low research. Clever and cute writing from someone who obviously may never get it. Fair enough.

I wouldn't call myself a cultist, nor am I raving idiot. I'm not into hurling insults. I like well designed, elegant products that work. I like that I haven't wasted my time and money on an OS by a company that has laboured for over ten years on an imitation product that is just about like the Mac OS and good enough for me.

Nice job implying Macs are expensive with that markup comment. That is so out of touch and cheap. Sorry Apple doesn't want or need to compete in the low-end junk PC market. It doesn't need to sell dumb terminals to Wal-Mart's paint department.

Just for you, I'm writing this e-mail in Mail Mac OS X 10.4.8 (the latest) running beautifully on a PPC Mac I bought in 1995 when the reigning PC was a 386 66mhz.

Go ahead an upgrade to Vista with Microsoft's latest imitation—I mean innovation. Buy the expensive new capable-enough-to-run-Vista PC to run it. Or get a new Mac and run both OS X and Vista.

If you got the Intel Mac and ran Vista and Mac OS X, then gave the Mac OS a sincere chance, until you unlearned your Windows habits, the light just might go on. You might see why people rarely go back. If not you're running Windoze on very cool hardware.

But then it may be uncomfortable for you to have a MacBook in hand in public.

WILLIAM STEWART
Via e-mail

An Apple a day keeps the ladies saying “ehhhhhh”

Artists in music and graphics are always getting laid. And what OS do they prefer? Mac OS X.

Of course, they don't like the Mac just because it is beautiful. An appreciation for aesthetics and fine craftsmanship is not naturally effeminate, either. Mac OS X makes these artists money. I know it's different for you geeky IT people. Your anal-retentive, anti-social attitudes as expressed in this article are just perfect for picking up girls. *Not*.

But sex aside, there are many reasons for choosing a Macintosh. But, the thing that you must remember is that the Apple Macintosh, for all its robust Unix underpinnings, is geared toward the consumer market. Why? Because the business market is practically tapped out; it's a flat replacement market. The real growth is now on a personal, consumer level. As the market for computers expands, we can expect that the real innovation and excitement to be on the Apple side. Naturally, you can pretend otherwise if you wish.

But can't we all just get along? Just because Apple is hot right now, does that mean that you must take offense? Apple is not attacking your PC bastions; it is growing its own market. The converts from the Wintel side are from people disgusted at Microsoft Windows' many flaws. If Linux was easier to use, then they might go there.

Now that Vista is out, perhaps that migration from the Windows computers will [be] slow. But let's leave that up to the customers. If people do convert to the Macintosh and they stay there, it must be because Apple is satisfying their computing needs. Let's not imply that those needs are irrational, simply because your needs are different. There is a place for diversity in computers, isn't there?

ADAM GAUMONT

I don't expect that Apple will ever satisfy your computer needs. A loss to Apple is not a personal loss. It's not as if you lose being friends with people who convert to the Mac, is it? Anyway, you have tons of friends and lovers, so losing a few won't matter, right? So you can give up being so defensive.

LOU WHEELER
Via e-mail

Gateway finds promising cancer drug, apparently

(Re: “U of A finds promising cancer drug,” 25 January). I lost my father to cancer years ago and just yesterday learned that my mom's breast cancer has returned in her liver. I have seen the nasty side effects of chemo and radiation, and believe that it is sometimes worse than the disease.

Your study, though not yet ready for the general public, gives me hope that someday we will have a cure. And if not a cure, a more friendly remedy than chemo and radiation. Thanks, and keep up the good work.

DEANNA DUCAT
Via e-mail

Letters to the editor should be dropped off at room 3-04 of the Students' Union Building, or e-mailed to letters@gateway.ualberta.ca.

The Gateway reserves the right to edit letters for length and clarity, and to refuse publication of any letter it deems racist, sexist, libellous or otherwise hateful in nature. The Gateway also reserves the right to publish letters online.

Letters to the editor should be no longer than 350 words, and should include the author's name, program, year of study and student identification number to be considered for publication.

Best two out of three?

With their strategy in Iraq having largely failed to date, the Americans are hoping their latest counter-insurgency holds the answer. But if recess in elementary school taught us anything, rock doesn't always win



GRAHAM
LETTNER

After failing to quell the insurgency in Iraq with traditional military operations—about as senseless as insisting that paper beats scissors—the coalition forces have belatedly adopted a counter-insurgency strategy. Apparently, while insurgency confounds conventional military tactics, counter-insurgency trumps insurgency. But it remains to be seen if this change of strategy wasn't too far past overdue to effect real positive change.

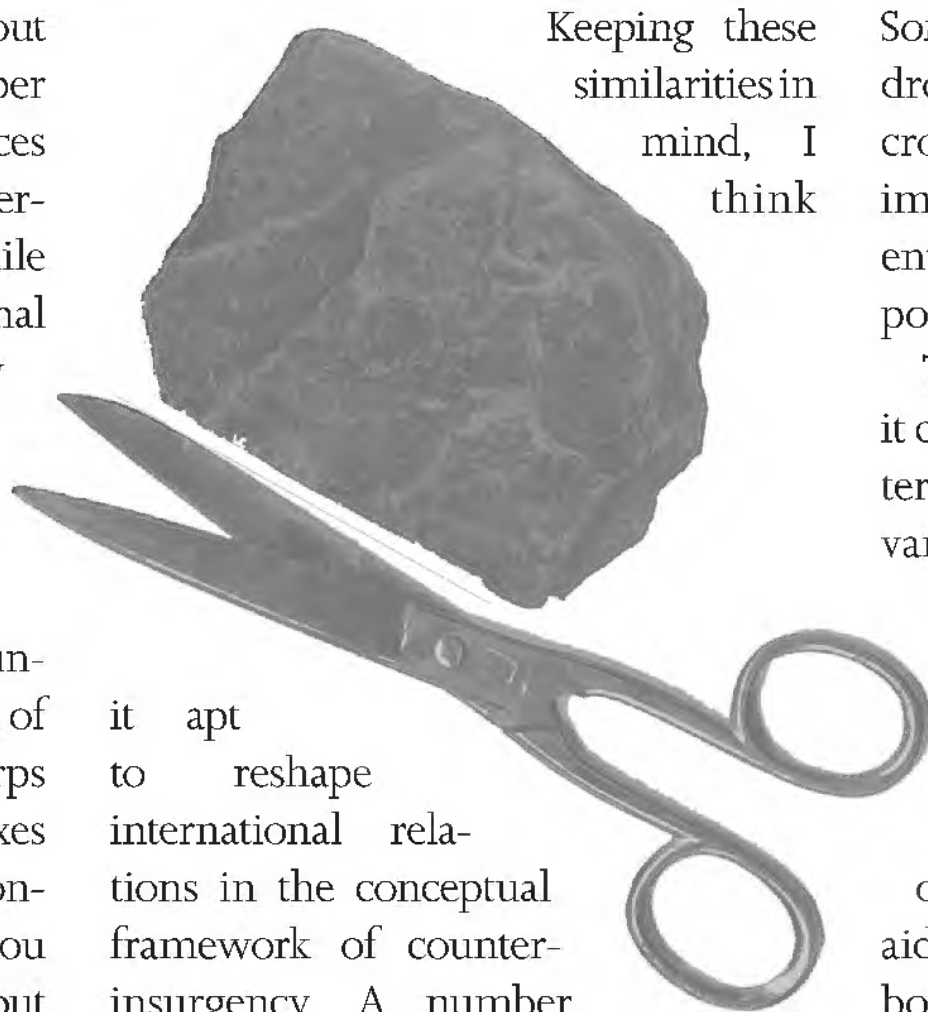
An early document of the new counter-insurgency strategy was a section of the American Army and Marine Corps field manual outlining nine paradoxes of counter-insurgency. Each point contains the kind of earthy wisdom you could expect to hear from Sun Tzu, but never in the War on Terror rhetoric.

Effectively put into practice, one could find hope for improvement in the situation in Iraq. But while military strategies evolve to adapt to the new reality of conflict, an idea transcending the current struggle there is whether a similar adaptation of strategy can be applied to international affairs.

There are many similarities between international conflicts and the insurgency in Iraq: hostility often based

in ethnic differences; root causes encompassing economic inequity and historical injustices; non-state actors using increasingly powerful violent means. There are also many similarities between international powers and the coalition in Iraq: overwhelming resources and technological power; vulnerability to non-traditional, non-military tactics; and a lack of cultural knowledge and understanding.

Keeping these similarities in mind, I think



it apt to reshape international relations in the conceptual framework of counter-insurgency. A number of the points listed in the Army's paradoxes of counter-insurgency help to illustrate the usefulness of this altered approach.

The first point states that the more you protect your force, the less secure you are. In Iraq this means appearing to be running scared and ceding the initiative to insurgents. In the West, it means misplaced faith in national security measures (think the recently implemented Western Hemisphere

Travel Initiative) and creating a maladaptive Us-vs-Them mentality. Instead, open lines of engagement should be preserved in order to build common understanding and common values.

Another paradox states that the more force is used, the less effective it is. More force means more collateral damage, which gives more fuel to insurgents who denounce occupying powers. Internationally, air strikes in Somalia, assassinations by unmanned drones or aerial spraying of poppy crops in Afghanistan all have limited immediate benefit, yet foster and entrench opposition, and undermine possible local support.

The Army's field manual also makes it clear that the best weapons for counter-insurgency aren't of the shooting variety. Overwhelming military superiority is tempting to use, but considering that positive reception of the victims of natural disasters in Banda Aceh, Indonesia or Bam, Iran, it's fairly obvious that generously donated and wisely distributed aid is more effective than any smart bomb in building lasting support and undermining negative sentiments that could be the seeds of terrorism.

There are six other paradoxes contained in the field manual, all of them proving that conventional military action doesn't succeed in an insurgency situation. It's not so hard to comprehend that no matter how hard rock tries, paper still wins every time. The difficult thing to comprehend is why it takes so long to learn the lessons we were taught at recess in kindergarten.

We're not as tolerant as we think



TREVOR
LARSON

In recent decades, Canada has prided itself for being a tolerant nation. We've promoted multiculturalism in our society, be it in the education curriculum or through support of different social networks that encourage the promotion of one's cultural heritage.

Just this last year, the government followed through on plans to reimburse Chinese-Canadians who were forced to pay a head-tax upon entering the country years ago. While in most regards the social structure of Canada continues to try and eliminate prejudices minorities face in our country, there's been a subtle yet disturbing trend in the minds of some Canadians: that being an almost accepted racism towards people of Middle-Eastern descent.

I can't count the number of times I've heard people, some of whom I dearly respect, make comments alluding to stereotypes that Muslims are terrorists. Since 9/11, these stereotypes have become more and more prevalent. Unfortunately, Islam's name has been dragged through the mud, as the actions of a few men and countries have allowed many to label Islam as radical. However, the radical beliefs

of a few aren't indicative of the entire religion.

When one thinks of a Christian, the first thing that comes to mind isn't the Christian extremists who killed abortion doctors and blew up abortion clinics in the US in the '90s. So why is this belief that Islam means terrorism so common? Part of this can perhaps be attributed to the lack of knowledge the layman has in regards to Islam—this is where the curriculum in schools can affect the minds of future Canadians in hopes that they don't form similar prejudices.

I can't count the number of times I've heard people, some of whom I dearly respect, make comments alluding to stereotypes that Muslims are terrorists.

If the study of Islam can be incorporated as a unit into a social studies or religion course, students, whether they go on to postsecondary school or finish at a diploma, can have a basic understanding of what is in fact a beautiful religion. They can understand that violence is no more ingrained in the tenets of Islam than Christianity, and gain an increased understanding of other cultures allows one to see

through the stereotypes that are attributed to them.

Apart from education, in order to prevent prejudices against Muslims, Canadians need to be mindful of government policy decisions, especially those in regards to national security. You can't tell me that increased searches at airports are completely random. Airport security officers are taught to look for threats and suspicious-looking people—and with today's stereotypes, what's more suspicious than a person who appears to be of Middle-Eastern descent?

More transparency into these matters is therefore necessary. The public needs to know if a proportionately higher amount of Muslims are being pulled aside for extra searches. We cannot allow for cases like Maher Arar's deportation and subsequent torture to happen again. The people involved need to be held accountable for what happened to him. Policy needs to be set forth to make sure such a travesty of justice doesn't happen again.

Don't get me wrong, security is important, but is it worth it at the cost of losing our ideals as a democracy? Canada as a supporter of human rights and justice throughout the world needs to make sure that it remains shining example of a just society. The last 50 years have been a period of substantial growth in the ideals of tolerance and respect for peoples of different cultures and races; we cannot allow a few events to turn back the clock to discrimination of our fellow citizens.



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